

## Labels Hold Boston T(alent) Parties in All-Out Artist Hunt

By HANK FOX

BOSTON—"Stand up straight—talent scouts are watching you" is the advice circulating through this town and Cambridge. Record companies and independent producers are moving into the region, furiously signing local talent for a major onslaught of releases by Boston-based groups due to hit the market in January.

At least six Boston and Cambridge groups are already scheduled for release in January, and many labels are keeping their plans for this area under wraps.

MGM Records and its subsidiary, Verve, are among the forerunners in the region. The company has signed contracts with four groups, and more are expected. The groups are The Ultimate Spinach, Philip, Beacon Street Union and Orpheus. Elektra Records has been scouting Boston and Cambridge for six months. One group, the Earth Opera, is set for January release; more groups are expected to be signed. The Butter is negotiating for record affiliation and the Velvet Underground is already established with Verve. And it is known that Epic, ABC and Mercury are seeking Boston talent.

Also, several independent production companies are combing the area. One, Alan Lorber Productions, has set up a Boston office. And others, such as Wes Farrell and Stan Catron's Boston Enterprises, are heavily involved in Boston-Cambridge activities.

(Continued on page 8)



America's feasting on the groovy new talent of Arlo Guthrie, whose Reprise album, "Alice's Restaurant" (LP 6267), is a coast-to-coast breakout for the folk-rock singer and talking blues individualist. Another big winner for the hot label, as the unique Arlo Guthrie takes over. (Advertisement)

## Capitol to Back Labels Of Koppelman & Rubin

By ELIOT TIEGEL

NEW YORK—Capitol Records will finance and distribute a series of pop labels formed by Charles Koppelman and Don Rubin. The affiliation marks the record manufacturer's second such deal with an outside interest. The Beach Boys' Brother Records was launched several months ago from the Coast.

Koppelman, co-owner of the two-year-old independent disk producing firm/music publishing combine, said Capitol's investment in the first of his new labels, The Hot Biscuit Disc Co., was over \$1 million. Hot Biscuit's debut single, scheduled for release in two weeks, introduces a new New York

(Continued on page 10)

## Kusisto Will Go Full Throttle on 8-Tracks

By RAY BRACK

CHICAGO—On the strength of new statistics showing that 8-track cartridge systems have won much greater consumer acceptance than expected, the automotive products division of Motorola, Inc. is developing a staggering variety of new tape cartridge products under the assumption that adoption of 8-track as the "industry system" is now a certainty.

The division, under vice-president and general manager Oscar

(Continued on page 10)

## Everest's Stormy 'No. 13' to Be Lucky Number for UJA

By FRED KIRBY

NEW YORK—The net proceeds from the sale of Everest Records controversial premiere recording of Shostakovich's "Symphony No. 13" will be donated by the company to the United Jewish Appeal.

Bernard C. Solomon, Everest president, will present a check for \$2,000, representing about three weeks of the album's sales, at the dinner-dance of

the Music Industries Division of the United Jewish Appeal of Greater New York on Monday (6) at the Americana Hotel. The blackie affair is in honor of Sam Grody, head of the record retail chain. Solomon is flying in from his firm's Los Angeles office. The album is slated for prominent display by key area dealers.

(Continued on page 38)

## Cassette Rampage Forecast

NEW YORK—By the end of 1967, there will be four million cassette players on the market and 13 million musicassettes (pre-recorded music), according to Dr. Hans-Werner Steinhausen, technical managing director of both Philips' phonographic industries and Deutsche Grammophon Gesellschaft. A new EP musicasset

is expected to boost the market.

By the end of 1969, Dr. Steinhausen estimated there would be nine million players around the world and 30 million musicassettes in use.

The growth of sales of non-recorded cassettes, with about 30 million expected to be on the market by the end of 1967,

(Continued on page 72)

## Int'l Pop Fest Planned for N.Y. To Help Charity

By CLAUDE HALL

NEW YORK—An International Pop Music Festival, featuring more than 40 of the world's top artists and groups, is being planned for late June next year in Central Park here. Sid Bernstein, the promoter-manager who is organizing the Festival, believes it will draw more than 200,000 people for a three-day event.

The festival will be operated on a non-profit basis, with all proceeds going to charity, he said. Funds will come from \$1 entrance donation, TV rights, and a souvenir booklet. Bernstein said he'd already been offered \$50,000 for the TV rights. He feels the festival could raise more than \$500,000 for "a universally agreed upon cause."

A board of governors will be established after January to direct the festival. Sitting on the board will be musicians, as well as record and music industry officials. This board will appoint a committee to screen both new and established artists and groups for the event. Bernstein hopes to invite such acts as the Cream and the Hollies, as well as "great new groups who haven't made it yet on records, as well as artists of exceptional merit."

Probably 40 to 50 sets would perform at the festival in various symposiums and evening events.

(Continued on page 10)



Verve/Forecast's rising young singer-composer, Richie Havens, again tells it like it is on his latest hit single, "No Opportunity Necessary—No Experience Needed" (KF-5068). Richie's album, "Wood Bag" (7F/ITS-3006), is currently making it big on the charts, and his new album, "Something Else Again" (7F/ITS-3034), is just out. (Advertisement)

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## WB-7 Artists Holding Meets In Honolulu

HONOLULU—Warner Bros.-Seven Arts Records, Inc., is holding a series of meetings here to discuss company's new sales program for military outlets and to complete plans for its 10th anniversary world-wide convention which will be held here next July.

Among those attending are Joel Friedman, marketing vice-president, Bill Rose, international director, and Stan Cornyn, editorial manager. A special meeting with officials of Charles Brady and Associates, who presents the military in sales of recordings in Europe and the Far East, is included.

Also slated are the screening of a special promotion film on new product and formulating a schedule with the Hilton Hawaiian Village for next year's convention. After the meetings, Rose will visit licensees in Japan, Hong Kong, Singapore, New Zealand and Australia. Friedman and Cornyn will return to their Burbank, Calif. headquarters.

## Dot to Release 2 Schiffrin Albums

LOS ANGELES—Dot and Lalo Schiffrin are developing a strong working relationship. Lalo Schiffrin, the composer's score in the original soundtrack LP of the film "Cool Hand Luke" plus an LP, "Music From the Motion Picture," based on themes from the TV feature. The soundtrack package will be released to coincide with the Warner Bros.-Seven Arts film. A single of the "Ballad of Cool Hand Luke" will be released, spotlighting Schiffrin and his orchestra, culled from the LP.

## NARM Board to Meet on Coast

PHILADELPHIA—The board of directors of the National Association of Record Merchandisers (NARM) will meet on Nov. 16-17 at the Century Plaza Hotel in Los Angeles. The board will discuss plans for the 1968 annual NARM convention, which will be held next March 17-22 at the Diplomat Hotel in Hollywood, Fla. It will be the 10th anniversary convention for NARM. Also on the agenda will be a discussion of the role of the tape cassette industry in NARM's future planning.

## Hermitage Named

NASHVILLE—Hermitage Music Co., local one-stop, has been named Tennessee electronic distributor for the Philco-Ford Corp. Hermitage will carry the full radio, TV, tape recorder line and the Hip Pocket records.

## P-S Releases Folio

NEW YORK—The educational department of Peer Southern has released "Wagons West," a musical and lyrical folio documentation on the migration of American settlers to the West. An album is planned based on the folio. The book was written by Harry Stride and Alan Glascock.

# British RCA to Out Decca Ltd. The In U.K., Eire & Form Own Set-Up

NEW YORK—RCA Great Britain will take over the manufacture and distribution of RCA Victor records in the United Kingdom and Eire from Decca Records Ltd. The move becomes effective June 1, 1969.

RCA will build a record pressing plant in the U.K. and establish its own distribution organization. English Decca will continue to manufacture and distribute RCA Victor records during the phasing-out period, ending May 31, 1969. British Decca has been handling the Victor line since 1956.

In connection with RCA's new plans in the British Isles,

## Consolidated Electronics Acquired by Dubbings

NEW YORK—Dubbings Electronics, one of the nation's newest cassette duplicators, has been acquired by Consolidated Electronics Industries Corp. The move by CEIC puts North American Dubbings, which has a substantial stock interest in CEIC, into a stronger marketing position in this country with regard to the cassette market. North American Philips is the major backer of the cassette duplication here.

By acquiring Dubbings, Philips will be able to increase the output of Mercury Records' cassettes and those licensed to be duplicated and marketed by Mercury. Mercury is a wholly owned subsidiary of CEIC. Also, the Dubbings acquisition will allow Philips, through Mercury, to aggressively solicit licensees for cassette duplication. The Dubbings plant, which also duplicates and loads 4- and 8-track cartridges and open reel tape, is capable of producing 10,000 prerecorded cassettes per day in one shift, in

Norman Racusin, RCA Victor Division vice-president and general manager, said, "The importance of this market makes it desirable for RCA to have its own manufacturing and marketing operation there." He said RCA Great Britain, with the establishment of its own Record Division, expanded into Canada, Mexico, Argentina, Brazil, Chile and Australia.

The "Full for Andy" promotion will include consumer and trade advertising, a disk jockey salute on Saturday (11), spot radio ads, and a special presentation of the in-store merchandising aids set are a simulated gift box display of the new album, and display pieces for the 17-volume 1962 catalog. The "Love, Andy" album will contain a discography, which also will be available for counter use.

The termination agreement between English Decca and RCA Great Britain provides for an orderly transition of operations to its other configurations. Dubbings also does custom tape and cartridge work and releases its own cassettes through private band distributors. Its library is comprised of more than 500 cassettes.

Dubbings' facilities include a number of tape duplicators which provide 120 channels of high speed duplication. Dubbings owns a 25,000 square foot plant in Copiague, L. I.

No dollar price was disclosed for the acquisition, but all Dubbings stock was acquired in exchange for Consolidated Electronics Industries common shares. Dubbings, previously a privately owned corporation, will remain a subsidiary of Consolidated Electronics, founder of Dubbings, will continue as president and William DeMucci, general manager.

# DA Raids N.Y. Plant; 3 Arrested

By AARON STERNFIELD

NEW YORK—The record industry's drive against illegal duplication of records shifted into second this week with a New York District Attorney's raid on a pressing plant and the arrest of an alleged distributor of pirated records. Also, five New York dealers have been formally charged with selling pirated records.

The major action occurred Tuesday (24) when police raided the Grand Rex Record Shop, 22-01 42nd St., Astoria, N.Y., and arrested the following men:

Soterio San Miguel, Roosevelt, N.Y., described as the owner and Alvin Villane, Astoria, and Orvaldo Perez Rivera, New York, who were operating the presses at the time of the raid.

An estimated 50,000 records were found in the inventory, with several hundred samples of labels and 200 stamper. At the time of the arrest, counterfeit copies of RCA Victor's "Sound of Music" soundtrack LP were being run off. Other product found on the premises included "Happy Together" by the Turtles on White Whale and "Hymns" by Linda Jones on Mercury.

Equipment Found  
All equipment for producing records—except the printing facsimile machine—on the jackets—were found on the premises. These included machines for polywrapping, pressing and inserting.

points during the phase-out period, Racusin said. He also pointed out that the two companies will co-operate to make sure dealers are apprised of the changes in arrangements and are adequately supplied with RCA Victor records.

RCA Victor has similar manufacturing and distributing setups in Canada, Mexico, Argentina, Brazil, Chile and Australia.

## Col. Runs Fall Catalog Pitch on Williams

NEW YORK—Columbia Records is running a fall catalog promotion on Andy Williams this month, including a special section in the Nov. 11 issue of Billboard. The promotion is in conjunction with an NBC-TV special on Thursday (9), "Love, Andy," the title of the latest album, a cross-country tour with Henry Mancini and his orchestra, and "Holly," a single release.

The "Full for Andy" promotion will include consumer and trade advertising, a disk jockey salute on Saturday (11), spot radio ads, and a special presentation of the in-store merchandising aids set are a simulated gift box display of the new album, and display pieces for the 17-volume 1962 catalog. The "Love, Andy" album will contain a discography, which also will be available for counter use.

# DA Raids N.Y. Plant; 3 Arrested

The recently passed New York State law against illegal duplication and the 1962 Federal law against interstate trafficking in counterfeit records will make the drive against illegal duplication a bit easier, according to Henry Brick, executive secretary of the Record Industry Association of America. RIAA had been working closely with the New York District Attorney's office for months in an attempt to uncover the counterfeiters.

According to Brick, the copies of "Sound of Music" were of first quality and difficult to uncover by the genuine product unless the two were examined at the same time.

Those arrested were charged with violations of Section 170-

## Monument to Push R&B on Global Level

LOS ANGELES—Monument Records will begin a campaign to push R&B artists and products globally via its Sound Stage 7 label.

Because rhythm and blues product is making impressive sales internationally, label artists are being encouraged to set world tours so Monument can promote artists and product direct to the foreign record-buying public, according to Fred Foster, Monument president.

"Holland is now alert to the possibilities of the R&B market potential," explains Bobby Weiss, vice-president and director of Monument's International Division. "And now Germany, Scandinavia and South Africa are beginning to open up for R&B product."

While Australia, New Zealand and parts of the Orient, including the Philippines, are lagging in R&B interest, Weiss feels it's only a matter of time and exposure before the market explodes.

## KAPP TO MAKE SCHOOL DISKS

NEW YORK—Kapp Records will produce singles for the U. S. Labor Department's "Stay in School" program. The recordings, which will be distributed to radio stations in the next 12 months. The records, featuring top names in public life, will urge the youngsters to complete high school.

# DA Raids N.Y. Plant; 3 Arrested

45, 279 and 561 of the Penal Law and Section 392 of the General Business Law. They face arraignment in Queens County Court.

In a separate action this week, police arrested Lawrence Guttenplan, who is charged with distributing the "Best of 67" (Section Oct. 28). The record contains tracks of "I'm a Believer," by the Monkees; "Light My Fire," by the Doors; "All You Need is Love," by the Beatles; "Somebody to Love," by the Jefferson Airplane; "Respect," by Aretha Franklin, and "Reflections," by the Supremes.

## Bootlegging, Counterfeiting And Pirating as Law Sees It

NEW YORK—The terms "bootlegging, pirating and counterfeiting" have been used without too much precision in the record industry. Actually, they mean different things and they all may be considered "illegal duplication," which covers all three activities. Here are the definitions.

Counterfeiting: The production of a record intotal to be passed off as the genuine article. An example is the pressing of "The Sound of Music" with the RCA logo and a cover which appears identical to the original.

Pirating: Taking unauthorized material from one or more legitimate records and palming it off as an original record. An example is "The Best of 67" on ARP, with cuts from several hits on various labels.

Bootlegging: Taking what may be a legitimate record and manufacturing or distributing it illegally. Example: A pressing plant gets an order for 100,000 albums. It presses 150,000, sends 100,000 to the customer, disposes of the other 50,000 illegally. The 50,000 are bootlegged copies.



# Billboard

**AUDIO RETAILING** 75  
RECORD CITY expands in Milwaukee in racking and one-stop operation.

**CLASSICAL** 38  
ODIPUS DER TYRANN DGG issues first recording of Orff's "Oedipus." Angel lists "Prince Igor," "Goetterdämmerung" takes award.

**COIN MACHINE NEWS** 77  
AN UNPRECEDENTED pair of coin machine conventions pulls a record number of men and new machines to Chicago.

**COUNTRY MUSIC** 50  
BILL DENNEY, head of Cedarwood Music, urges country music convention to be expanded to one week. Dick Clark, major personality in the pop field, claims country music heading for bigger peak; he'll use more country artists in his package shows.

**INTERNATIONAL** 62  
DEUTSCHE GRAMMOPHON has announced a corporate reorganization which will make the DGG organization in West Germany a separate entity.

**MUSICAL INSTRUMENTS** 14  
A MODEL PROGRAM of guitar instruction for the entire industry.

**RADIO-TV PROGRAMMING** 28  
BIG CHANGES IN the air for WABC in New York. Jerry Blavat show slated to go daily. Full page of country music convention photos.

**TALENT** 20  
"Henry, Sweet Henry" starts new musical season on Broadway. ABC Records has original cast album.

**TAPE CARTRIDGE** 72  
BY THE END OF 1967, there will be a million cassette players on the market and 13 million muscassettes.

**FEATURES**  
Musical Instruments 14  
Stock Market Quotations 8  
You Ask, We Answer 14

**CHARTS**  
Best-Selling Classical LP's 22  
Best-Selling Jazz Records 26  
Best-Selling R&B Records 26  
Breakout Albums 6  
Breakout Singles 44

Hits of the World 70  
Hot Country Albums 58  
Hot Country Singles 52  
Hit 100 18  
Days of the Week 14  
Top 40 Easy Listening 16  
Top LP's 43

**RECORD REVIEWS**  
Album Reviews 12  
Back Cover 46, 47, 49  
Singles Reviews 12

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# New Legislative Happenings Stir The Entertainment Establishment

By MILDRED HALL

WASHINGTON Owners of musical and other copyrighted entertainment programming material are plunging into a protection scramble from Broadway to Hollywood to save their routes for distribution of American home entertainment keeping erupting. The cracks in the old status quo of the entertainment establishments are partly due to the giant forward thrust of new technologies of distribution—impetus from a changing attitude among the legislators who will make the final decisions.

The established orders of commercial "free" television dominated by three networks, and strictly theater distribution of new movies, have already been jarred by the increasing possibility of Pay TV, the coming and spreading of cable TV (CATV), and the imminent Public Broadcasting Corporation to produce and network new programs for the general public through educational TV stations.

These are only beginnings. Musical and dramatic copyrighted entertainment material will be swept along via domestic satellite-to-home TV, or satellite to cable TV, or on laser beams, by unpredictable combinations. It can be stored and released over networks of computers, and on recording and copying machines. All domestic distribution will have global tie-in through a network of satellites proliferating in space.

Cracks Everywhere Congress and the White House are moving right into the new distribution era, and cracks are appearing everywhere in the old attitudes toward the status quo of U. S. telecommunications. Entertainment, military, educational, industrial, scientific and civic users are all clamoring for spectrum space. As never before, Congressmen are questioning the idea of program origination only by networks, and the traditional concept that American homes must never be charged for special program services on their TV sets, or permit the sets to be wired for anything but standard one-way broadcast service.

The regulatory establishments are also rocking in the upheaval. There are deepening doubts that the seven-man Federal Communications Commission, with a history of faltering and indecision, has the potential to tame the eruptions of the new communications era. A White House

task force study of the nation's whole telecommunications outlook is now expected to result in a brand new Department of Communications to handle the imminent and savage battles for spectrum space, and the role of cable services.

These are some of the more recent starters on the Hill. During recent hearings on Pay TV, members of a House Commerce Subcommittee traditionally hostile to the new technology were lenient toward the possibility. Communications Subcommittee chairman Torbert MacDonald (D., Mass.) spoke of the widespread discontent with network TV programs and the torrential commercials: "It would seem the network must be doing something wrong," he said.

Movie Producers Even more startling, perhaps, was the earlier showing of movie producers at the FCC hearing on Pay TV. The film producers and distributors broke a 12-year silence on Pay TV, not to endorse it, but to protect their rights if and when the "new market" for entertainment product was opened by the Federal Communications Commission. Producers apparently thought

the "when" more likely than the "if," for Pay TV to put new movies on home TV screens.

Again, protection for commercial TV against competitive programming by non-commercial stations was put in by the House, in its Public Broadcasting Act, but swiftly yanked by the Senate House conference committee on the bill. Program qualifiers deleted were the words "not primarily for amusement or entertainment." The broader permissive wording permits "educational and cultural," allows programs produced by the Public Broadcast Corporation for networking on Educational TV stations to be as entertaining as they can be made. The growing evidence of leniency toward new sources of programming, and new channels of distribution for home entertainment, in Congress makes the CATV-copyright question red hot for copyright licensors.

A new voice was heard last week as FCC Commissioner James Wadsworth recommended a compromise in CATV-copyright. The growing conference of copyright owners and CATV systems. The commissioner's (Continued on page 8)

## Swift House OK Seen On Renewal Extension

WASHINGTON—The copyright resolution to extend expiration renewal terms to Dec. 31, 1968, already passed in the Senate, is expected to move quickly through the House at an early date.

A slight hitch arose last week when Rep. John Dingell (D., Mich.) said he wanted to be included on the bill. But Congressmen changed his mind and was "unable to come to the special House Copyrights Subcommittee on the idea of special legislation to receive his views." He did not submit a statement, so his views remain a mystery.

A letter from Senator McClellan (D., Ark.), who is plotting copyright legislation on the Senate side, was hopeful for Senate passage of the revision bill in 1968, but "of course, could not make predictions." He believes that the controversial CATV copyright liability issue that threatened delay, will reach an acceptable compromise terms under the final revision draft.

with no need for separate interim legislation. (The House-passed copyright revision legislation deleted all graded liability terms for CATV in floor action.)

Copyright Registrar Abraham Kaminstein, the lone witness at the brief hearing, pointed out that the interim legislation would require copyrights from the "Poignant irony" of falling into public domain only a matter of months before the revision bill provides the longer term.

The Registrar emphasized that the 58,000 interim extensions do not give these copyright owners any longer renewal period than copyrights to be covered by the revision law. In all cases of copyright renewal status when the law is passed, the term granted is 75 years from the date of the original copyright registration. Newly copyrighted works and those in their original term will be under the hoped-for revision law's life plus 50-year period.

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# PPX 'Covering' U. S. & U. K. Hits

By AARON STERNFIELD

NEW YORK — When a record breaks big in the U. S. or Britain, chances are that cover versions in all the international major markets will not be long in following, and that most of the clients will be in the charge of the country.

Ed Chaplin, head of PPX Enterprises here, has been covering American and British hits all over the world since 1961. Working as an independent producer, he has made chart records in Argentina, Chile, Belgium, Australia, Mexico, Brazil, Israel, Canada and West Germany.

The mechanics are fairly simple. Chaplin deals only with companies such as EMI, RCA Victor and CBS—firms which have an international market for their product and distribution throughout the world.

Here's how the deal works: Chaplin will provide a minimum of seven sides for a company in two years. He will watch the U. S. and British charts and determine which records are apt to move in which countries. If he decides, for example, that "Winchester Cathedral" recorded in

Spanish by a top Argentinian singer will move in Argentina, he does the session in Argentina and presents the master to his client.

Advance V.A. Royalties  
The contracts call for an advance against royalties on each record. If the record company turns down the master, Chaplin still gets the advance and keeps an option on the record. He produces about 70 covers a year in this fashion.

In some cases, Chaplin said, the publisher will pay him to do a foreign cover.

Why do the record companies deal with Chaplin rather than handle their own covers? For one thing, instead of dealing with licenses in the various countries, the record company can make all its arrangements with PPX. For another, they rely on Chaplin's judgment and are impressed with his batting average.

Chaplin spends about four months a year doing overseas recording dates. Material that can be recorded in English is done in PPX's 10-track studio here.

## Jubilee Recuts 5th Estate LP

NEW YORK — Jubilee Records is remastering their Fifth Estate album to include the group's new single "High-Ho," which will be the pressing's 13th cut. Albums being prepared by the company include the Blades of Grass and the Baltimore & Ohio Marching Band.

New singles product includes "Soul of a Man," a c&w instrumental acquired from Billy-Fran Records of Fort Worth. Also set are singles by the Prophets produced by Tommy Wither, George Porgie & the Cry Babies produced by Pierre Mayeux, and the Carz Package produced by Tash Howard. The Tokens have produced a Randy & the Rainbows disk for B. T. Putty. The Rainy Day Band will have a Harry's Group single produced by Chip Taylor and Al Gorgoni.



LULU RECEIVES BILLBOARD PLAQUE FROM DON OVENS, Billboard's director of Reviews and Charts, for her No. 1 Epic single, "To Sir With Love."



BONES HOWE, left, producer of the Association's hit single "Windy," receives the RIAA gold record, signifying sales of more than one million copies of the disk, from Joe Smith, vice-president and general manager of Warner Bros. Records.

## Outside Production Deals Giving Acts 8-Act Roster

LOS ANGELES—Since being formed last January, Acta, the Dot subsidiary, has built an eight-act roster primarily on outside production deals. The American Breed, a Chicago act, has proved the most successful, with the Peppermint Trolly next.

Morris Diamond, Acta's sales promotion manager, leaves this week for two weeks of talent material scouting in Chicago, New York and other Eastern locations.

### 'Mr. Starlight' Disk Bought by SSS Int'l

COLUMBUS, Ga. — "Mr. Starlight," a fast-breaking single on Peggy Sue Records, was purchased last week by Shelby Singleton of SSS International Records, New York. The record features Johnny Barfield. It was produced by Ed Mendiola here. Singleton also bought "Soulful Annie," an instrumental by Roy Hill and the Swinging Setters, from Mendiola.

Another single acquired by SSS International, according to Don Sanders, national sales director, is "What Goes Up Must Come Down" by the Soul Incorporated. The single was recommended to SSS International by Mickey Beherer and Phil Goldberg of Bertone Sales, Charlotte, N. C. distributor.

Bill Trout of Dunwich Productions, Chicago, has been cutting the American Breed with Dan Dalton, the former folk singer, cutting the Peppermint Trolly in Los Angeles.

Other free-lance producers working on projects for the top 40 label are Ernie Freeman, Steve Clark and Mike Curby.

Prior to leaving on his trip, Diamond took a holiday from a sideline project: music consultant to independent picture producer David Common's currently filming feature, "The Put On." A number of Acta acts have been signed to perform in the film. Diamond himself was tapped for an acting role as a movie producer, shooting his sequences on the weekends.

Diamond was recently elected president of an informal "alumni association" of former Mercury Records employees who now live in this area.

### Malick Adds Disks

AKRON, Ohio — Malick Productions has entered the record field with the recent acquisition of the Akron Recording Studios, Inc. Ernie Malick and Bill Palmer are a&R producers for the record company, which has a Cameo/Parkway label credit.

# Executive Turntable

Jack Francis has been named by the Music Recording Establishment of Vaduz Liechtenstein to organize and direct the firm's activity in the U. S. market. As general manager of MRE of America, Francis will represent MRS publishing and talent, as well as the production arm of Intermex Music of The Hague, Netherlands. He will also be executive producer of the MRE Library, which is licensed for film, television, tape CARtridges, records and background music. MRE records new material at the rate of nearly 100 titles a month. Plans call for a new film, TV and background music library, and local production service for the independent producer. Francis had been with SESAC 13 years and was director of the special projects division.

★ ★ ★

Mel Fuhrman has been named general manager of Liberty Records' Blue Note label. Prior to joining Liberty in 1963, he had been national sales manager of Top Records. At Liberty, he has been assistant branch manager in New York and sales promotion manager for Sunset Records in Los Angeles. In his new post he will headquarter in New York.

★ ★ ★

Mercury Record Corp. has named Jerry Seabolt national promotion manager for its subsidiary labels, Smash-Fontana. Seabolt was most recently employed by Bell Records as a local promotion representative and moved to Mercury's Chicago branch as a promotion man two months ago. Norman Winter, formerly Liberty Records public relations director, has joined Irv Associates, three-year-old music public relations firm. Winter will work out of the firm's Los Angeles office as an associate of Coast head Ron Topp.

★ ★ ★

Larry Coleman is the new managing director of the Columbus Circle Group, a new music publishing operation associated with The Richmond Organization. A music industry veteran, Coleman has been with TRO the past four years. Coleman will work to develop and present new writers and material for the Columbus Circle Group. Before coming to TRO, he was general professional manager of Joy Music, and earlier, a founder of the Kingston Trio publishing company and vice-president of Ballastin Music Corp.

★ ★ ★

Ed Adams has been appointed Midwest representative of the Edward B. Marks Music Corp. E. Lewis Lieske has been appointed controller of General Recorded Tape, Inc., Sunnyvale, Calif., succeeding Jimmie G. Peterson, who recently was named treasurer of the company. Lieske was with GRT since 1966 as manager of administration and finance. . . . Alan M. Solomon, formerly controller at United Recorded Corp. and Western Records, Inc., Hollywood, has been named treasurer of Universal Tapedisc Corp., Van Nuys, Calif. He will be responsible for the direction and administration of UTX's pricing, credit and financial policies related to tape cartridge products.

★ ★ ★

Paul Kresh has been named vice-president of Spoken Arts, Inc., producers of recordings in the areas of the arts, humanities and education. Kresh will help co-ordinate the organization's many projects in the field of audio visual aids. Before joining Spoken Arts, Kresh was editor of American Judaism for eight years. He was also public relations director of the Union of American Hebrew Congregations, and had previously served 10 years with the United Jewish Appeal. Kresh is well known in the fields of broadcasting, recording, drama and advertising.

★ ★ ★

Jay S. Lowy has been appointed general professional manager for Famous Music, its affiliated Famous Music Company owned and controlled by Paramount Pictures. Lowy will report directly to William R. Stinson, executive vice-president and general manager of the Paramount Music companies in the newly expanded Paramount Music Division. He'll be based in New York where Dick Stone will continue as professional manager. Lowy came to Famous Music from Robbins, Feist & Miller, where he was general professional manager for 12 years. . . . Quisado has resigned as music liaison manager and supervisor of ITCC. He plans to form his own tape CARtridge company.

★ ★ ★

Ray Stoltzman has been named director of marketing for the Fidelipac division of Telepro Industries; he had been associated for the past 21 years with the tape and record department of Bruno-New York and was responsible for developing the mail-order department there.

## Lewis' 'Soul Man' Created, Cut, Click-All in 72 Hrs.

CHICAGO — Chess Producing Corp. released "Soul Man," by the Ramsey Lewis Trio in what it believes is record time. Seventy-two hours after Lewis conceived the idea for an instrumental cover for the hit on Oct. 17, some 15,000 copies were in the field and it was a pick in 15 stations.

The sequence of events went like this: Lewis gets the idea on Tuesday, Oct. 17, driving home from the airport; Leonard and Michael Chess buy the idea and clear studio time for the next afternoon; a&R chief Richard Evans works all Tuesday night out of the field and it was a pick in 15 stations.

(Continued on page 10)





# ***THE HIT***

*from the exciting  
motion picture*

# **“LIVE FOR LIFE”**

**(VIVRE POUR VIVRE)**

from the United Artists release “Live For Life”

# **CARMEN McRAE & HERBIE MANN**



**Atlantic 2451**



# Market Quotations

As of Noon Thursday, October 26, 1967

NAME	High	Low	Week's High	Week's Low	Week's Close	Net Change
Admiral	18	20 1/4	481	24 1/2	23 1/2	- 1/2
American Broadcasting	102	72 1/2	397	83 1/4	79	82 1/2
Amstar	30 1/2	28 1/4	118	3 1/2	33 1/2	34 1/2
Audio Devices	20 1/2	21 1/2	139	24 1/2	22	24
Automatic Radio	16 1/4	31 1/4	236 1/4	16 1/4	10	14 1/2
Automatic Retailer Assoc.	80	51 1/4	340	74 1/4	72 1/4	74
Armat	30 1/2	16 1/2	87	50 1/4	45	30 1/2
Cameo Parkway	35	21 1/2	387	42 1/2	35 1/2	42 1/2
Carnegie Corp.	28 1/2	21	292	24	21	21 1/2
CBS	16 1/4	26 1/4	149 1/4	37	37	37
Columbia Pk.	36	33 1/2	186	54	50 1/2	51
Consolidated Elec.	57 1/2	36 1/4	460	44 1/2	37 1/2	38 1/2
Ensign, Wall	106 1/2	75	162	106 1/2	100	105 1/2
EMI	11 1/2	31 1/2	925	51	43 1/2	51 1/2
General Electric	115 1/2	82 1/2	1129	110 1/2	105 1/2	110 1/2
Gulf + Western	64 1/2	20 1/2	2801	58 1/2	55 1/2	58
Handelon	30	17 1/2	227	49 1/2	44 1/2	47 1/2
MCA	60 1/2	34 1/2	305	60 1/2	54 1/2	60
Metromedia	64 1/2	40 1/2	265	60 1/2	55	55 1/2
MGM	64 1/2	32 1/2	180	60 1/2	57 1/2	60 1/2
3M	93 1/2	75	340	89 1/2	87	89 1/2
RCA	146 1/2	90 1/2	146 1/2	138 1/2	141 1/2	138 1/2
Seaburg	62	42 1/2	210 1/2	63	40 1/2	42 1/2
Teleson	24 1/2	15	207 1/2	24 1/2	19 1/2	23 1/2
Trans Amer.	47 1/2	28 1/2	706	46	43 1/2	45 1/2
20th Century	59 1/2	32 1/2	693	53 1/2	49 1/2	50 1/2
WB	41 1/2	19 1/2	1161	41 1/2	38	41 1/2
Waltizer	36	18 1/2	217	26 1/2	23	25 1/2
Zenith	72 1/2	47 1/2	589	69 1/2	63 1/2	67 1/2

## OVER THE COUNTER\*

As of Noon Thursday, October 26, 1967

NAME	High	Low	Week's High	Week's Low	Week's Close	Net Change
GAC	9 1/4	8 1/4	8 1/4			
ITCC	13 1/2	11 1/4	11 1/4			
Jubilee Int.	10 1/4	8 1/4	10			
Leor Inc.	16 1/2	16 1/2	16 1/2			
Metrodata	16 1/2	15 1/4	16 1/2			
Mills Music	33 1/2	32 1/2	33			
Orionetics	6	5	6			
Pickwick Int.	16 1/2	15 1/2	15 1/2			
Teleps Int.	3 1/2	2 1/2	2 1/2			
Tampa Corp.	9 1/4	9 1/4	9 1/4			
National Mercantile	14 1/2	13 1/2	13 1/2			

Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Piener, Fennec & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

## J. Hal Smith Sets Parent Company

GOODLETTSVILLE, Tenn.—J. Hal Smith, head of Pamper Music and other firms, has established the Entertainment Corp. of America to serve as parent company for his firms. Besides Pamper, these include Hal Smith TV Programs, Hal

Smith Artists Productions, the recently acquired Boone Records; Gibson Co., a publishing group just established for ASCAP material and Pamper International, a firm which deals with worldwide copyrights and has offices in eight foreign countries as well as in the U. S.

## Mrs. Hold Boston T (Talent) Parties in Hunt for Artists

\* Continued from page 1

"It's in the formulating stage," says Leney Scher, general manager of MGM Records. "There is no momentum yet because nothing has been released. But come January, it will be another San Francisco."

The summer San Francisco hippie movement, while being a precursor to the Boston happenings, is not an exact model. Although the Boston emphasis is on beauty—similar to the San Francisco "love" generation, it is less likely to find the "wall of sound" coupled with the fuzztone guitar. "Said Elektra Records' Peter Segal: "The emphasis is on the classical ideas of music." The Bostonians are using a different approach to rock 'n' roll. "The music is classical and jazz oriented," said Stan Carlon, general manager of Brunswick Enterprises. "It's more cerebral, with musical ability stressed over production finesse."

"Part of the Boston activity," said Jerry Brenner, promotion manager of Dumont and Bay State Records, "is due to the hippie migration from San Francisco to Boston." This migration, Brenner explained, is happening because of the numerous colleges and universities in the area.

"With the start of the school year," he continued, "the hippies, who went to the West Coast in the summer, are now returning. There are now 100 hippies in the area."

Brenner cited the importance of Harvard Square and Beacon Hill as centers for the hippie population. "Now that school has begun, these areas are similar to San Francisco's Haight-Ashbury district. Simultaneous with the start of the school year, more than a dozen clubs and coffeehouses opened, serving as showcases for these new groups."

College radio within the Boston-Cambridge area—and there are some powerhouse stations—are also accounting for the increased record sales. These stations are exposing new singles and albums which none of the commercial A.M. outlets will touch. In addition, talent promoters are bringing in a wealth of talent, all associated with the West Coast movement. "The first eastern stop," said Alan Lorber, "is the West Coast groups reach Boston. With more than 250,000 students concentrated in one relatively centralized region, and with those students representing a cross section of the nation, it has become a melting pot for musical talent."

# New Legislative Happenings Stir The Entertainment Establishment

\* Continued from page 4

graded liability terms were similar to those made by the House Judiciary Committee, but lost in floor vote on the House-passed Copyright Revision bill earlier this year.

## Glaring Difference

But there is one large and glaring difference, typical of the new outlook: Wadsworth would let the CATV systems originate some entertainment programming, even if only on one channel of their system, without sacrificing exemption locally, or in allowable situations. The House

Judiciary terms would have cancelled any softening of CATV copyright liability if the systems went beyond a minimum origination of local and weather type programming.

Wadsworth told a convention of the CATV association members (NCTA) that he believes that such diversifying of program source is in the public interest. It is also in line with Representative Macdonald's premise that while America puts high value on its free commercial TV, the public needs more than the air-borne commercial programming is providing.

Finally, another startling and indicative development has come out of the current meetings between CATV, movie producers and broadcasters to iron out mutually acceptable copyright terms. According to an NCTA (National Cable TV Association) report, the negotiators want some agency "other than the Copyright Office" to administer the CATV copyright terms. (The

Copyright Office would probably be only too happy to relinquish this burden.)

The idea is strengthening that new era of copyrighting of copyright and communications concerns will be simply too big and too complex for either a strictly copyright administration agency, or a strictly communications group like the FCC to straddle. This particular interlocking and push-pulling of interests might see its own administrative division under the predicted "Department of Communications."

Fred Ford, the cable TV association president and former FCC member, fervently hopes for a "cabinet level" agency to deal with communications, and expects to see a new department set up "within a year or two."

## 3M Sales, Income At All-Time Highs

ST. PAUL.—The 3M Company's sales and earnings for the third quarter and first nine months of 1967 exceeded previous highs. Net income for the quarter reached \$39.6 million, or 74 cents a share, a 10.8 per cent increase over earnings for the same period a year ago. Worldwide sales for the quarter came to \$322.8 million, up 9.6 per cent from the September quarter of 1966.

For the first nine months, net income came to \$106.6 million, equal to \$1.99 a share, an increase of 10 cents a share. Sales for the same period rose to \$912.2 million from \$848 million a year ago.

## CBS Income Up As Sales Slide

NEW YORK.—CBS reported net income for the first three quarters of \$5,566,362 on net sales of \$640,592,448. Comparable results for a similar period of 1966 were \$47,406,627 and \$612,174,899 respectively.

Current earnings are equivalent to \$1.46 per common share, compared with \$1.99 per share for the first three quarters of 1966, a decline of 27 per cent.

Billboard SPECIAL SURVEY For Week Ending 11/4/67

BEST SELLING JAZZ LP's				Weeks on Chart
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	
1	A DAY IN THE LIFE	Wes Montgomery, A&M LP 2001 (M) SP 2001 (S)	5	
2	RESPECT	Johnny Smith, Verve 8705 (M) V6-8705 (S)	4	
3	SENGO MENDES & BRASIL '66	A&M LP 116 (M) SP 4116 (S)	20	
4	THAT'S LOU	Low Rawls, Capitol T 2756 (M) ST 2756 (S)	10	
5	EQUINOX	Seneca Mendes & Brasil '66, A&M LP 122 (M) SP 4122 (S)	26	
6	CALIFORNIA DREAMING	Wes Montgomery, Verve V 8672 (M) V6-8672 (S)	35	
7	BIG SWING FACE	Buddy Rich, Pacific Jazz PJ 1017 (M) ST 2017 (S)	18	
8	ALLIGATOR BOOGALOO	Low Rawls, Blue Note BLP 4208 (M) BLP 8420 (S)	5	
9	DYNAMIC DUO	Johnny Smith & Wes Montgomery, Verve V 8678 (M) V6-8678 (S)	25	
10	WAVE	Antonio Carlos Jobim, A&M LP 3002 (M) SP 3002 (S)	3	
11	LUSH LIFE	Nelson Wilson, Capitol T 2757 (M) ST 2757 (S)	4	
12	A MAN AND HIS SOUL	Rex Charles, ASC A&M 990 X (M) ABCS 990 X (S)	2	
13	DANCING IN THE STREET	Ramsey Lewis, SP 774 (M) LPS 774 (S)	2	
14	BROWN BRUBECK	Dave Brubeck, Columbia CL 2995 (M) CL 9495 (S)	7	
15	EXPRESSION	John Coltrane, Impulse A 910 (M) AS 910 (S)	3	
16	LOVE IN	Charlie Lloyd, Atlantic 1421 (M) SD 1481 (S)	13	
17	BIG BAND SHOW	Buddy Rich, Verve V 8712 (M) V6-8712 (S)	2	
18	THE SPILLER	Stanley Turrentine, Blue Note BLP 4256 (M) BLP 84256 (S)	1	
19	BEAT GOES ON	Herbie Mann, Atlantic 1483 (M) SD 1483 (S)	1	
20	MELLOW YELLOW	Odell Brown & The Organizers, Cedar LP 788 (M) LPS 788 (S)	9	



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**The Bee Gees**

**(THE LIGHTS WENT OUT IN)**

**MASSACHUSETTS**

ATCO 6532

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# Capitol to Back K&R Labels

• Continued from page 1

male quintet, the Epic Splendor with "A Little Rain Must Fall."

Koppelman also indicates his firm will form two additional labels: HPD, a budget line using material either purchased or repackaged items and We Make Rock 'n' Roll Records.

Koppelman said they're hawking several labels instead of concentrating exclusively on Hot Biscuit because they feel there is "an edge at the radio level in having more than one label" being offered for sale.

Hopefully, KR will develop a small roster of four acts for Hot Biscuit, which will be the repository for all new talent signed by the company. All existing distribution deals with other record companies for KR

acts remain intact.

In the weeks to come, Hot Biscuit will release an r&b master, "Hip Huggin' Minn," by Tender Joe Richardson. KR promotion man Richard Mack bought the master from Happy Three Music; marking the first time KR has been associated with r&b product.

Negotiations between KR and Capitol had been going on for the past several months. A two-to-five dollar investment will al-

low the KR operation, with offices here and in Hollywood, a fresh flow of revenue with which to build its artist roster. In essence, what Capitol has acquired, is KR's production savvy, which incidentally, at this time, will be used to build its artist roster. There may be more on this matter in the future.

Under the terms of the Capitol agreement, KR controls its own promotion and advertising

budgets and has complete creative control of all singles and albums. KR's responsibility is to provide Capitol's distributing wing with finished goods. The two New York-based executives will receive test pressings of all their product prior to distribution.

KR's Coast office will become heavily involved with Capitol thusly: Bruce Wendell will maintain liaison on the west coast; Johnnie Bond will co-ordinate promotions and Gary Klein will maintain contact with Capitol's key executives.

Of late, KR has been increasing its recording activity in California and Koppelman foresees a similar setup for Hot Biscuit.

The two producers admit not knowing the record distribution

business. "Nor do we have time to get involved with it," Rubin explains. The pact with Capitol Records Distributing Corp. (CRDC) remedies this shortcoming.

KR's debut in network TV hour show on NBC next fall, will provide the new label with recording material. KR's music writers will be utilized on the show, with Hot Biscuit the natural output for tunes created for the TV show or for packages of material run in the show, which will veer away from a standard variety-guest artist format. Bonner, a new artist, is signed with Columbia. KR will acquire the services of TV production specialists for the program aimed at a young audience.

## Kusisto Will Go Full Throttle on 8-Tracks

• Continued from page 1

P. Kusisto, Motorola has in development everything from an automobile trunk "jukebox type" 8-track cartridge changer through miniature "bookshelf type" 8-track home component decks aimed at the "youth market"—18-25 years of age—to low-cost portable players for the pop market.

Kusisto said that the division, which now supplies the entire auto and home player industry with 8-track OEM decks, is merely waiting to see "which direction consumer demand will take." He indicated that a complete line of compact, youth-oriented 8-track products for the auto and home would be produced soon for introduction under the brand names of many major consumer electronics firms.

"We didn't expect 8-track volume to increase as rapidly as it has," Kusisto said. "We expected more of an erratic pattern of development similar to that in the early days of color television. The TV industry rocked along in 1954, first with the CBS system, then united front developed behind the electronic industry system, which was largely RCA. The tape cartridge industry will see this type of unification. And the industry system will be 8-track."

In a keynote speech at the recent Billboard Tape Cartridge Forum, Kusisto disclosed results from a private market survey indicating that "more than two million cartridge tape players will be sold next year (exclusive of cassette or portable Play-Tape players)." He said, "Sales in the cartridge tape field appear to be more than twice that which have been publicly estimated." Eight-track playbacks he said, will make up 80 to 85 per cent of the two-million-unit total in 1968.

After shocking the forum with these facts, Kusisto declared in an exclusive post-forum interview:

"Advertising and promotion of tape cartridge equipment hasn't broken down—it hasn't begun. I expect that during 1968 the major consumer electronics manufacturers will channel more into tape cartridge promotion than during 1967 they have been forced to devote to boosting slack sales of color television."

• "Before the end of 1968 there should be a break in price on 8-track cartridge equipment, particularly among the less sophisticated models."

• "Motorola is in feasibility studies, is costing out and is gauging the profitable volume of an 8-track cartridge changer mechanism."

"Motorola now has ready for the market an 8-track cartridge player with integrated circuit pre-amp and when the economics are right we will go to complete integrated circuitry with our equipment."

The decision by Detroit to go 8-track, Kusisto said, has been the most decisive factor in bringing about what he feels will be an "8-track industry." Detroit considered all systems for a long time—even a Motorola 4-track concept submitted in 1955—before deciding for 8-track, he said. Ford went 8-track in 1965 because the speed offered enough capacity for a Brownie movie when the economy for music quality and the compactness for radio-slot installation, he said.

Detroit had to approach the tape cartridge player accessory like all other automobile accessories," Kusisto said. "They had to satisfy the broadest sector of the market—be all things to all people. This is Detroit's problem constantly and they do a remarkable job of solving it."

Kusisto added: "We have never been excited about the cassette because at 1 1/2 i.p.s. it offers too great a compromise in quality of sound."

## Int'l Pop Festival Planned In N.Y. to Help Charities

• Continued from page 1

"There's a big need for a festival here of this nature. It would bring together the British scene, the West Coast scene, and the East Coast scene. Too, if there's something interesting happening in France or India or Holland in pop music, we'll try to bring it here for the festival."

"What's happening now in pop music is the music of today and tomorrow. It certainly deserves something more than discotheque exposure. It takes pride in New York as the music capital of the world, but it needs to be reconfirmed. Up to now, it's been a tug-of-war between Liverpool and San Francisco."

The board of governors, he hopes, will be an

organization of "people interested and experienced and whose background can be exploited." He emphasizes, that except for a few secretaries, there will be no salaries, no expenses and a recognized show business accounting firm will handle every dollar, also without pay. Artists performing in the event will receive room and board and transportation expenses.

The Young Rascals of Atco Records have already started promoting the festival at their live performances and Bernstein says he receives about 10 phone calls from volunteers after every date. Felix Cavaliere of the Young Rascals recently met with George Harrison of the Beatles in England, and the festival was among the topics of conversation.

## Cameo in Agreement To Buy Klein Set-Up

NEW YORK — Cameo-Parkway Records made an agreement in principle last week to acquire the patents owned by operations of Allen Klein, one of its major stockholders, for Cameo-Parkway stock "that may have a value of as much as \$15 million."

Final terms of the transaction await "the independent evaluation of both companies" and an audit of the Klein company as of Sept. 30. It is subject to approval of both companies and to a favorable ruling from the Internal Revenue Service.

Klein and Abbey Butler, a New York stockbroker, have a 56 per cent holding in Cameo-Parkway.

The Klein company, whose annual revenue exceeds \$10 million, is involved in artist management, movie ownership and music publishing. The company's principal asset comprises

157,000 shares of stock in Metro-Goldwyn-Mayer, which have a current market value of more than \$9 million.

In trading on the American Stock Exchange last week, Cameo-Parkway was going for more than \$42. Since Klein's entry into the Cameo-Parkway picture last July, the price of the stock has gone up from \$9. Meantime Klein has also branched out into the real estate business. Lithos Properties, a New York corporation, of which Klein is the principal, last week entered into a contract for the purchase of the partnership property of 63 Wall Associates at a price of \$4,400,000 cash above the existing mortgages.

## CBS Sets Up CBS-Comtec

NEW YORK — A new organization to develop a national market new communications systems — CBS/Comtec Group — has been established by the Columbia Broadcasting System.

The new division will include the laboratories that developed EVR (Electronic Video Recording) and CBS/EVR, which is organizing production and worldwide distribution of EVR players and pre-recorded film cartridges (this new audio-visual system plays pre-recorded film cartridges on ordinary TV sets). Felix A. Kalinski, former CBS vice-president, has been appointed president of the new group.



*A Great Performance*

# DEON JACKSON

*A Great Song*

# OOH BABY

Carla 2537

Produced by Ollie McLaughlin

*A Hit Record!*

Management: Ollie McLaughlin

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THEME FROM THE GREAT NEW UNITED ARTISTS film release "Live for Life"  
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(VIVRE POUR VIVRE)





# Musical Instruments

## This Modest Guitar Instruction Program an Industry Prototype

By JERIANNE ROGINSKI

**ROSLYN HEIGHTS, N. Y.**—Housed humbly in a cottage here, the modest but progressive program of guitar education carried on by Kent Sidon and his staff exists as a model for the music industry.

For the past four years, Sidon's Guitar Workshop has been instructing children from second grade on up in the "total guitar," which begins with the Tarrega-Segovia technical tradition and continues through any area of guitar that interests the student.

(And it is Sidon who has made the modest proposal that the industry at large help finance an already approved pilot guitar instruction program in the New York State schools.)

"Our whole theme at the Workshop is to teach children this classical technique where they use it in folk, rock 'n' roll or classical. Regardless of what they may want to pursue in the future, they have the basic technique for producing the best sounds from the guitar," Sidon explained.

The Workshop's approach to guitar technique revolves around the type of stroke used, called "apoyado." Originally borrowed from the flamenco guitar tradition and developed for the classical guitar by Tarrega, the apoyado stroke allows students to get the fullest tone and most effects from the guitar. It is the technique which has become widely known through the famous Segovia.

**Combining** Marion Egbert, executive secretary of the American Music Conference who recently visited the Workshop, commented to Billboard:

"Sidon has been successful in combining simple chording with classical method and in broadening a student's scope of the guitar. He has done an excellent job in giving people both sides of the guitar—this is where he is unique. When you have a combination of appreciation for both rock 'n' roll and classical, you have a combination that is rare. He doesn't frown on any aspect of guitar music."

The Workshop is the first school of guitar to be granted a charter by the New York State Board of Regents as a non-profit educational organization. Since

the charter, Sidon has been working hard to get the guitar included in formal education programs. He is presently waiting for a decision by the Guitar and Accessories Manufacturers' Association to approve a grant for a pilot program in teaching the guitar in a New York public school. If accepted, it would be the first program of its type ever to be conducted in the public schools.

### Goal

"My goal is to get the guitar accepted as an important musical instrument on all educational levels: public school, university and graduate," Sidon remarked.

Well aware of the importance of the guitar historically, Sidon is working with Dr. John Anthony Scott, chairman of the Social Studies Department at the Fieldston School in New York and historian at Amherst, in developing an in-service credit program for teachers. "Folk songs and the guitar can open up for teachers a much more realistic picture of history and the feelings of people down through the times," Sidon commented.

Dr. Scott is well-versed on the subject of historical folk songs. He is author of "The Ballad of America," a history of the United States using 125 American folk songs in the period in which they were written. Sidon also has a good background in guitar folk music. He will publish shortly a book in which he has taken some pop folk songs and applied classical guitar arrangements.

### Applied

In everyday Workshop lessons, the guitar is always applied as part of the student's total education. If a student is studying a certain language or a certain part of history, he is taught songs and music which apply to that period or country. "Right now, we have several sixth grade students who are studying South America. We have been teaching these children South American songs which will help them relate more to these people," Sidon exemplified.

An impressive combination of talent makes up the faculty at the school. Currently giving daily lessons are Edgard Dana, a classical guitar concertist and teacher in Israel for two years and co-author of a Hebrew method book in classical and folk guitar;

John Scott Jr., a major in guitar at Mannes College of Music; Tom Buckner, who studied at the University of Buffalo and formerly with recording group, "Scorpions"; Eric Harrison, initially studied in Spain and is a specialist in classical and flamenco, and Sidon, who studied at the Oberlin Conservatory of Music and with Albert and Roland Valdes-Blain.

Other faculty members conducting frequent seminars are Karl Herrshoff, recipient of the San Francisco Bay Area Award to study with Andres Segovia, a participant in Master Classes with cellist Pablo Casals, and a guitarist in the off-Broadway firm, "The Man From La Mancha";

Raphel Boguslav, former accompanist to Harry Belafonte and recording artist for Riverside and Prestige; Richard Clark, baritone opera star who received his Ph.D. in Florence, Italy; and a virtuoso in the five-string banjo presently instructing banjo at a New York City university.

### Free Scholarships

Some of the past faculty members include such names as Peter Tort, presently with the Monkees; Susan Robinson, currently an assistant to Joan Baez; and "Sugar Jon" Lind, a songwriter and guitar major at Mannes College of Music.

Because the classical method taught at the school is known to so few, the Workshop offers free scholarships to future guitar teachers. Any young adult with a basic knowledge of music and music theory is eligible to learn the method and teach at the Workshop.

The Long Island school currently has 78 students taking lessons several times a week with many more waiting to get in the Workshop's tight schedule. In the summer, the Workshop lawn is spotted with children and adults practicing the guitar and participating in group sessions. Winter activities are cut down somewhat because they are confined to the small indoor quarters. Sidon expressed hopes that he could someday have enough funds to build more cottages and provide lessons to the many students still waiting to get in.

### Concerts

In addition to the regular lessons, Sidon schedules many concerts and how-to-do-it seminars by renown professionals, includ-



KENT SIDON KEEPS CLOSE WATCH on the fingering of a student as she practices a new technique at his guitar workshop.

ing some of the biggest pop, folk and classical recording artists in the music industry. These concerts are held in local high school auditoriums and draw people from all over New York City.

"These sessions expose more children to the guitar than any other on facility. We would like to have more of these concerts but we are limited by the funds we have to work with. I don't charge much admission because I don't want to keep out any interested child."

**Ovation Instruments** and **Hohner Manufacturing** have contributed to past concerts. Other concert funds have come from Long Island residents who have an interest in the Workshop activities.

### Records

Many records, from the Beatles to Segovia, are available in the Workshop for the children to take home. Sidon also has one of the most complete collections of guitar sheet music in the country, with some selections that cannot be found in any other library in the United States. He hopes to organize a directory of guitar music for instructors all over the country. The sheet music and song books are loaned free to the Workshop students.

Scholarships to underprivileged children of all races and creeds are offered in return for the performance of cleaning duties and other chores around the school's premises. Sidon feels a whole antipoverty program could be built around the guitar.

### Peoples' Instrument

"The guitar is the peoples' instrument—it always has been throughout history. Children really get involved in our programs here and have a sense of belonging that's difficult to achieve through any other means."

Guitar music cuts across all cultures—it's part of our national heritage," he emphasizes.

Proof of the student involvement in the Workshop program was manifested two years ago when the school interior was completely gutted by fire. The school could not afford to hire a professional carpenter to rebuild the shop, so the students set up shifts and rebuilt the interior themselves.

One education program which is in the developing stages now will carry the Workshop activities outside the New York City environs and make it known to music educators and students elsewhere. Presently, Sidon is working with a video-tape company in preparing a complete educational program on guitar technique. The finished product will be available to music educators throughout the country.

Apparently the only limitations to fulfillment of Sidon's ideas about the guitar and guitar education are lack of funds and reluctance on the part of music educators to accept the guitar as a serious instrument.

"It's been a struggle," Sidon said.

## AMC in 21st Year

**CHICAGO**—The American Music Conference, a non-profit organization dedicated to stimulating amateur music activity, has just begun its 21st year.

The organization is involved in increasingly diverse activities such as encouraging youth in playing musical instruments, promoting listening to recorded music and stimulating attendance of live performances by professional and amateur musicians.

The AMC's public relations efforts range across the full spectrum of mass communication channels.



INSTRUCTOR ERIC HARRISON, left, introduces a seven-year-old student to a new lesson at the Guitar Workshop, while twins at right play a duet arrangement of a popular Beatles tune.



**POPPEY MOVERS** helped the Stick Shack in Chicago's Loop move all its drum sticks, maracas, bongos and other percussion instruments across the street to new quarters recently. The move was completed in quick time, and the kids organized an impromptu band as they crossed the street. All the youngsters belong to Chicago's Diversey Boys Club, and their moving effort was an expression of thanks to Stick Shack owner William Crowder, who raised \$1,500 for the club in a recent benefit.



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For example: the Snare Drum Kit on the right. A lot of noise for a quiet little price. \$49.95—suggested list. And for that he gets an assembled 14" snare drum. 10" brass cymbal, stand, brushes, sticks, holders, tension key, and a vinyl carrying bag. And the most important. The name. Decca.

The setup on top is for when he's a little more ready. This is the works. Complete four-piece drum

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And the value isn't.

set with 14 accessories. The sound could flatten you. The price won't. \$259.95—suggested list. We could tell you all the details, but you get the idea. Find out how easy it is to get into the drum business. Contact your Decca representative and he'll give you the whole deal on our drums, guitars, amplifiers, tambourines, phonographs, bongos, and a full line of accessories.

Teen-age kids are getting rich with a little hair and Decca instruments. Why shouldn't you? (Even if you're bald.)



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MERCURY RECORD PRODUCTIONS, INC./  
VENDOR: MERCURY RECORD CORPORATION**





# Billboard

# HOT 1

★ **STAR performer**—Sides registering greatest proportionate upward progress this week.

 Record Industry Association of America seal of certification as million selling single.

[illegible]

30	23 28	LET LOVE COME BETWEEN US	9
31	21 16	COME BACK WHEN YOU GROW UP	9
		Billy Day (Billy Day)	Liberty 2564
35	18 8	LITTLE OL' MAN (Uptight)—Everything's Alright!	10
		Sam Cooke (Sam Cooke)	Liberty 2564
36	37 37	EVEN THE BAD TIMES ARE GOOD	6
		Clayton Kershaw (Clayton Kershaw)	Liberty 2564
62	—	GLAD TO BE UNHAPPY	2
		Sam Cooke (Sam Cooke)	Liberty 2564
48	55 71	BIG BOSS MAN	6
		Sam Cooke (Sam Cooke)	Liberty 2564
30	43 50	YOU'VE MADE HAPPY	6
		Sam Cooke (Sam Cooke)	Liberty 2564
50	71 83	BROADWAY	6
		Sam Cooke (Sam Cooke)	Liberty 2564
59	80	LIKE AN OLD TIME MOVIE	6
		Sam Cooke (Sam Cooke)	Liberty 2564
63	—	IS SHE STILL A MYSTERY	6
		Sam Cooke (Sam Cooke)	Liberty 2564
29	14 5	ODE TO BILLIE JOE	6
		Sam Cooke (Sam Cooke)	Liberty 2564
44	51 63	JUST ONE KNOW	6
		Sam Cooke (Sam Cooke)	Liberty 2564
47	56 94	YOU DON'T LOOK ME	6
		Sam Cooke (Sam Cooke)	Liberty 2564
57	90	KEEP THE BALL ROLLIN'	6
		Sam Cooke (Sam Cooke)	Liberty 2564
66	—	HOMBURG	6
		Sam Cooke (Sam Cooke)	Liberty 2564
48	27 18 11	APPLES, PEACHES, PUMPKIN PIE	17
		Sam Cooke (Sam Cooke)	Liberty 2564
32	24 25	LIGHTNING'S GIRL	17
		Sam Cooke (Sam Cooke)	Liberty 2564
30	22 19	YOU'RE RUNNING AWAY	17
		Sam Cooke (Sam Cooke)	Liberty 2564
53	58 81	KARATE-BOO-GA-LOO	1
		Sam Cooke (Sam Cooke)	Liberty 2564
52	56 76	HUSH	1
		Sam Cooke (Sam Cooke)	Liberty 2564
65	—	GET IT TOGETHER	1
		Sam Cooke (Sam Cooke)	Liberty 2564
64	100	BACK ON THE STREET	1
		Sam Cooke (Sam Cooke)	Liberty 2564
69	79	MR. DREAM MERCHANT	1
		Sam Cooke (Sam Cooke)	Liberty 2564
56	61 69	SHOUT BAMALAMA	1
		Sam Cooke (Sam Cooke)	Liberty 2564
56	—	STAG-O-LEE	1
		Sam Cooke (Sam Cooke)	Liberty 2564
72	77 93	WIG, BARBOW AND STEAL	1
		Sam Cooke (Sam Cooke)	Liberty 2564
70	81	ARE YOU NEVER COMING HOME	1
		Sam Cooke (Sam Cooke)	Liberty 2564
68	64 77	IF THIS IS LOVE (I'd Rather Be Lonely)	1
		Sam Cooke (Sam Cooke)	Liberty 2564
78	—	WATCH THE FLOWERS GROW	1
		Sam Cooke (Sam Cooke)	Liberty 2564
79	—	YOU BETTER SIT DOWN	1
		Sam Cooke (Sam Cooke)	Liberty 2564
54	52 58	THIS TOWN	1
		Sam Cooke (Sam Cooke)	Liberty 2564
51	80 78	KID MIDAS IN REVERSE	1
		Sam Cooke (Sam Cooke)	Liberty 2564
50	—	GO-GO GIRL	1
		Sam Cooke (Sam Cooke)	Liberty 2564
44	54 59	ROCK 'N' ROLL WOMAN	1
		Sam Cooke (Sam Cooke)	Liberty 2564

85	—	<b>WILD MONEY</b>	John Denver (Cash), Capitol 308
86	★	<b>UP OF THE BLUE</b>	Tommy James & the Shondells (Capitol), 1967
87	★	<b>SKINNY LEGS AND ALL</b>	Joe Raposo (Capitol), 1967
88	★	<b>SUZANNE</b>	Suzanne Vega (Capitol Records), 1986
89	★	<b>FINE SOUND</b>	Joe Raposo (Capitol), 1967
90	★	<b>NINE UP, WAKE UP</b>	Joe Raposo (Capitol), 1967
91	★	<b>SPEARDIN' HONEY</b>	Waylon Jennings (Mercury), 1967
92	★	<b>WHAT'S I DONE</b>	Joe Raposo (Capitol), 1967
93	★	<b>THE NAME TO LONDON</b>	Joe Raposo (Capitol), 1967
94	★	<b>BY THE TIME I GET TO PHOENIX</b>	Joe Raposo (Capitol), 1967
95	★	<b>YOU MEAN THE WORLD, AP</b>	Joe Raposo (Capitol), 1967
96	★	<b>DIRTY MAN</b>	Joe Raposo (Capitol), 1967
97	★	<b>CAN'T STOP LOVING YOU</b>	Joe Raposo (Capitol), 1967
98	★	<b>GO WITH ME</b>	Joe Raposo (Capitol), 1967
99	★	<b>GET DOWN</b>	Joe Raposo (Capitol), 1967
100	★	<b>RANKY BARKER</b>	Joe Raposo (Capitol), 1967
101	★	<b>WHOLE LOTTA WOMAN</b>	Joe Raposo (Capitol), 1967
102	★	<b>WHEN YOU'RE GONE</b>	Joe Raposo (Capitol), 1967
103	★	<b>I SWEET THAT EMOTION</b>	Joe Raposo (Capitol), 1967
104	★	<b>LOVEY DOVEY/YOU'RE SO SHAME</b>	Joe Raposo (Capitol), 1967
105	★	<b>FLAME</b>	Joe Raposo (Capitol), 1967
106	★	<b>ALL YOUR GOODIES ARE GONE</b>	Joe Raposo (Capitol), 1967
107	★	<b>BIRDS OF BRITAIN</b>	Joe Raposo (Capitol), 1967
108	★	<b>PAPER CUP</b>	Joe Raposo (Capitol), 1967
109	★	<b>EVERYBODY'S GONE</b>	Joe Raposo (Capitol), 1967
110	★	<b>FOR ONCE IN MY LIFE</b>	Joe Raposo (Capitol), 1967
111	★	<b>YOU ARE MY SUNSHINE</b>	Joe Raposo (Capitol), 1967
112	★	<b>SWEET, SWEET LOVIN'</b>	Joe Raposo (Capitol), 1967
113	★	<b>O-O, I LOVE YOU</b>	Joe Raposo (Capitol), 1967
114	★	<b>LAPLAND</b>	Joe Raposo (Capitol), 1967
115	★	<b>ON A SATURDAY NIGHT</b>	Joe Raposo (Capitol), 1967
116	★	<b>DESIRE!</b>	Joe Raposo (Capitol), 1967
117	★	<b>ALLICATOR BOOGALOO</b>	Joe Raposo (Capitol), 1967
118	★	<b>PIECE OF MY HEART</b>	Joe Raposo (Capitol), 1967

## HOT 100—A TO Z—(Publisher-Licensee)

1	Two Brothers Are Dreamin' (MCA)	50	1	I Can See With My Eyes (ABC)	53	1	Oh to Be in the Mood (Mercury)	58	1	100 REVENGE PUNK	100	1	Small Town, Small Town (Capitol)	100
2	Two Brothers Are Dreamin' (MCA)	51	2	I Can See With My Eyes (ABC)	54	2	Oh to Be in the Mood (Mercury)	59	2	100 REVENGE PUNK	101	2	Small Town, Small Town (Capitol)	101
3	Two Brothers Are Dreamin' (MCA)	52	3	I Can See With My Eyes (ABC)	55	3	Oh to Be in the Mood (Mercury)	60	3	100 REVENGE PUNK	102	3	Small Town, Small Town (Capitol)	102
4	Two Brothers Are Dreamin' (MCA)	53	4	I Can See With My Eyes (ABC)	56	4	Oh to Be in the Mood (Mercury)	61	4	100 REVENGE PUNK	103	4	Small Town, Small Town (Capitol)	103
5	Two Brothers Are Dreamin' (MCA)	54	5	I Can See With My Eyes (ABC)	57	5	Oh to Be in the Mood (Mercury)	62	5	100 REVENGE PUNK	104	5	Small Town, Small Town (Capitol)	104
6	Two Brothers Are Dreamin' (MCA)	55	6	I Can See With My Eyes (ABC)	58	6	Oh to Be in the Mood (Mercury)	63	6	100 REVENGE PUNK	105	6	Small Town, Small Town (Capitol)	105
7	Two Brothers Are Dreamin' (MCA)	56	7	I Can See With My Eyes (ABC)	59	7	Oh to Be in the Mood (Mercury)	64	7	100 REVENGE PUNK	106	7	Small Town, Small Town (Capitol)	106
8	Two Brothers Are Dreamin' (MCA)	57	8	I Can See With My Eyes (ABC)	60	8	Oh to Be in the Mood (Mercury)	65	8	100 REVENGE PUNK	107	8	Small Town, Small Town (Capitol)	107
9	Two Brothers Are Dreamin' (MCA)	58	9	I Can See With My Eyes (ABC)	61	9	Oh to Be in the Mood (Mercury)	66	9	100 REVENGE PUNK	108	9	Small Town, Small Town (Capitol)	108
10	Two Brothers Are Dreamin' (MCA)	59	10	I Can See With My Eyes (ABC)	62	10	Oh to Be in the Mood (Mercury)	67	10	100 REVENGE PUNK	109	10	Small Town, Small Town (Capitol)	109
11	Two Brothers Are Dreamin' (MCA)	60	11	I Can See With My Eyes (ABC)	63	11	Oh to Be in the Mood (Mercury)	68	11	100 REVENGE PUNK	110	11	Small Town, Small Town (Capitol)	110
12	Two Brothers Are Dreamin' (MCA)	61	12	I Can See With My Eyes (ABC)	64	12	Oh to Be in the Mood (Mercury)	69	12	100 REVENGE PUNK	111	12	Small Town, Small Town (Capitol)	111
13	Two Brothers Are Dreamin' (MCA)	62	13	I Can See With My Eyes (ABC)	65	13	Oh to Be in the Mood (Mercury)	70	13	100 REVENGE PUNK	112	13	Small Town, Small Town (Capitol)	112
14	Two Brothers Are Dreamin' (MCA)	63	14	I Can See With My Eyes (ABC)	66	14	Oh to Be in the Mood (Mercury)	71	14	100 REVENGE PUNK	113	14	Small Town, Small Town (Capitol)	113
15	Two Brothers Are Dreamin' (MCA)	64	15	I Can See With My Eyes (ABC)	67	15	Oh to Be in the Mood (Mercury)	72	15	100 REVENGE PUNK	114	15	Small Town, Small Town (Capitol)	114
16	Two Brothers Are Dreamin' (MCA)	65	16	I Can See With My Eyes (ABC)	68	16	Oh to Be in the Mood (Mercury)	73	16	100 REVENGE PUNK	115	16	Small Town, Small Town (Capitol)	115
17	Two Brothers Are Dreamin' (MCA)	66	17	I Can See With My Eyes (ABC)	69	17	Oh to Be in the Mood (Mercury)	74	17	100 REVENGE PUNK	116	17	Small Town, Small Town (Capitol)	116
18	Two Brothers Are Dreamin' (MCA)	67	18	I Can See With My Eyes (ABC)	70	18	Oh to Be in the Mood (Mercury)	75	18	100 REVENGE PUNK	117	18	Small Town, Small Town (Capitol)	117
19	Two Brothers Are Dreamin' (MCA)	68	19	I Can See With My Eyes (ABC)	71	19	Oh to Be in the Mood (Mercury)	76	19	100 REVENGE PUNK	118	19	Small Town, Small Town (Capitol)	118
20	Two Brothers Are Dreamin' (MCA)	69	20	I Can See With My Eyes (ABC)	72	20	Oh to Be in the Mood (Mercury)	77	20	100 REVENGE PUNK	119	20	Small Town, Small Town (Capitol)	119
21	Two Brothers Are Dreamin' (MCA)	70	21	I Can See With My Eyes (ABC)	73	21	Oh to Be in the Mood (Mercury)	78	21	100 REVENGE PUNK	120	21	Small Town, Small Town (Capitol)	120
22	Two Brothers Are Dreamin' (MCA)	71	22	I Can See With My Eyes (ABC)	74	22	Oh to Be in the Mood (Mercury)	79	22	100 REVENGE PUNK	121	22	Small Town, Small Town (Capitol)	121
23	Two Brothers Are Dreamin' (MCA)	72	23	I Can See With My Eyes (ABC)	75	23	Oh to Be in the Mood (Mercury)	80	23	100 REVENGE PUNK	122	23	Small Town, Small Town (Capitol)	122
24	Two Brothers Are Dreamin' (MCA)	73	24	I Can See With My Eyes (ABC)	76	24	Oh to Be in the Mood (Mercury)	81	24	100 REVENGE PUNK	123	24	Small Town, Small Town (Capitol)	123
25	Two Brothers Are Dreamin' (MCA)	74	25	I Can See With My Eyes (ABC)	77	25	Oh to Be in the Mood (Mercury)	82	25	100 REVENGE PUNK	124	25	Small Town, Small Town (Capitol)	124
26	Two Brothers Are Dreamin' (MCA)	75	26	I Can See With My Eyes (ABC)	78	26	Oh to Be in the Mood (Mercury)	83	26	100 REVENGE PUNK	125	26	Small Town, Small Town (Capitol)	125
27	Two Brothers Are Dreamin' (MCA)	76	27	I Can See With My Eyes (ABC)	79	27	Oh to Be in the Mood (Mercury)	84	27	100 REVENGE PUNK	126	27	Small Town, Small Town (Capitol)	126
28	Two Brothers Are Dreamin' (MCA)	77	28	I Can See With My Eyes (ABC)	80	28	Oh to Be in the Mood (Mercury)	85	28	100 REVENGE PUNK	127	28	Small Town, Small Town (Capitol)	127
29	Two Brothers Are Dreamin' (MCA)	78	29	I Can See With My Eyes (ABC)	81	29	Oh to Be in the Mood (Mercury)	86	29	100 REVENGE PUNK	128	29	Small Town, Small Town (Capitol)	128
30	Two Brothers Are Dreamin' (MCA)	79	30	I Can See With My Eyes (ABC)	82	30	Oh to Be in the Mood (Mercury)	87	30	100 REVENGE PUNK	129	30	Small Town, Small Town (Capitol)	129
31	Two Brothers Are Dreamin' (MCA)	80	31	I Can See With My Eyes (ABC)	83	31	Oh to Be in the Mood (Mercury)	88	31	100 REVENGE PUNK	130	31	Small Town, Small Town (Capitol)	130
32	Two Brothers Are Dreamin' (MCA)	81	32	I Can See With My Eyes (ABC)	84	32	Oh to Be in the Mood (Mercury)	89	32	100 REVENGE PUNK	131	32	Small Town, Small Town (Capitol)	131
33	Two Brothers Are Dreamin' (MCA)	82	33	I Can See With My Eyes (ABC)	85	33	Oh to Be in the Mood (Mercury)	90	33	100 REVENGE PUNK	132	33	Small Town, Small Town (Capitol)	132
34	Two Brothers Are Dreamin' (MCA)	83	34	I Can See With My Eyes (ABC)	86	34	Oh to Be in the Mood (Mercury)	91	34	100 REVENGE PUNK	133	34	Small Town, Small Town (Capitol)	133
35	Two Brothers Are Dreamin' (MCA)	84	35	I Can See With My Eyes (ABC)	87	35	Oh to Be in the Mood (Mercury)	92	35	100 REVENGE PUNK	134	35	Small Town, Small Town (Capitol)	134
36	Two Brothers Are Dreamin' (MCA)	85	36	I Can See With My Eyes (ABC)	88	36	Oh to Be in the Mood (Mercury)	93	36	100 REVENGE PUNK	135	36	Small Town, Small Town (Capitol)	135
37	Two Brothers Are Dreamin' (MCA)	86	37	I Can See With My Eyes (ABC)	89	37	Oh to Be in the Mood (Mercury)	94	37	100 REVENGE PUNK	136	37	Small Town, Small Town (Capitol)	136
38	Two Brothers Are Dreamin' (MCA)	87	38	I Can See With My Eyes (ABC)	90	38	Oh to Be in the Mood (Mercury)	95	38	100 REVENGE PUNK	137	38	Small Town, Small Town (Capitol)	137
39	Two Brothers Are Dreamin' (MCA)	88	39	I Can See With My Eyes (ABC)	91	39	Oh to Be in the Mood (Mercury)	96	39	100 REVENGE PUNK	138	39	Small Town, Small Town (Capitol)	138
40	Two Brothers Are Dreamin' (MCA)	89	40	I Can See With My Eyes (ABC)	92	40	Oh to Be in the Mood (Mercury)	97	40	100 REVENGE PUNK	139	40	Small Town, Small Town (Capitol)	139
41	Two Brothers Are Dreamin' (MCA)	90	41	I Can See With My Eyes (ABC)	93	41	Oh to Be in the Mood (Mercury)	98	41	100 REVENGE PUNK	140	41	Small Town, Small Town (Capitol)	140
42	Two Brothers Are Dreamin' (MCA)	91	42	I Can See With My Eyes (ABC)	94	42	Oh to Be in the Mood (Mercury)	99	42	100 REVENGE PUNK	141	42	Small Town, Small Town (Capitol)	141
43	Two Brothers Are Dreamin' (MCA)	92	43	I Can See With My Eyes (ABC)	95	43	Oh to Be in the Mood (Mercury)	100	43	100 REVENGE PUNK	142	43	Small Town, Small Town (Capitol)	142
44	Two Brothers Are Dreamin' (MCA)	93	44	I Can See With My Eyes (ABC)	96	44	Oh to Be in the Mood (Mercury)		44	100 REVENGE PUNK	143	44	Small Town, Small Town (Capitol)	143
45	Two Brothers Are Dreamin' (MCA)	94	45	I Can See With My Eyes (ABC)	97	45	Oh to Be in the Mood (Mercury)		45	100 REVENGE PUNK	144	45	Small Town, Small Town (Capitol)	144
46	Two Brothers Are Dreamin' (MCA)	95	46	I Can See With My Eyes (ABC)	100	46	Oh to Be in the Mood (Mercury)		46	100 REVENGE PUNK	145	46	Small Town, Small Town (Capitol)	145
47	Two Brothers Are Dreamin' (MCA)	96	47	I Can See With My Eyes (ABC)		47	Oh to Be in the Mood (Mercury)		47	100 REVENGE PUNK	146	47	Small Town, Small Town (Capitol)	146
48	Two Brothers Are Dreamin' (MCA)	97	48	I Can See With My Eyes (ABC)		48	Oh to Be in the Mood (Mercury)		48	100 REVENGE PUNK	147	48	Small Town, Small Town (Capitol)	147
49	Two Brothers Are Dreamin' (MCA)	98	49	I Can See With My Eyes (ABC)		49	Oh to Be in the Mood (Mercury)		49	100 REVENGE PUNK	148	49	Small Town, Small Town (Capitol)	148
50	Two Brothers Are Dreamin' (MCA)	99	50	I Can See With My Eyes (ABC)		50	Oh to Be in the Mood (Mercury)		50	100 REVENGE PUNK	149	50	Small Town, Small Town (Capitol)	149
51	Two Brothers Are Dreamin' (MCA)	100	51	I Can See With My Eyes (ABC)		51	Oh to Be in the Mood (Mercury)		51	100 REVENGE PUNK	150	51	Small Town, Small Town (Capitol)	150



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The Now  
Generation  
is on



E/SE-4363

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# Talent

## 'Sweet Henry' Blows Sour Notes

**NEW YORK** — In its transition from the film "The World of Henry Orient," the Broadway musical, "Henry, Sweet Henry," has gone sour. Its chances for survival on Broadway are slim and ABC Records, which has a hefty financial stake in the show, will have tough going to get the original cast album off the ground.

The show is centered on youth but its handling is aged. The libretto by Nunnally Johnson, adapted from the novel by his daughter Nora Johnson, and the score by Bob Merrill are in direct opposition to the adolescent peg of the production and the one concession to what is really happening with today's youth is a hippie-styled production number that opens the second act, but that, too, is a middle-class class view of the so-called "love generation."

The laughs are cheap and not really on target even though they're often made at the expense of current pop culture myths as Princess Lee Radziwili, Sophia Loren and Sandra Pate. Both Nunnally Johnson and Bob Merrill seem unaware of how sophisticated and hip

teen-agers have become and by applying the style and the sound of the 1940's, they have created a generation gap of their own.

The simple plot line of an adolescent's crush on a middle-aged composer, with the difficulty of parental communication

### HERE IS WHAT DAILIES SAID

**NEW YORK** — "Henry, Sweet Henry," a new musical with book by Nunnally Johnson and score by Bob Merrill, opened at the Palace Theatre, N. Y., Oct. 23. Following are excerpts of the reviews appearing in the daily newspapers:

**TIMES:** "Whatever it is that happened to the American musical is not likely to be put right by 'Henry, Sweet Henry.' The main trouble is with the music and lyrics by Bob Merrill."

**NEWS:** "This is a thoroughly pleasant and most affectionate musical and it should settle in for a run."

**POST:** "It is a most disappointing musical comedy... starts off the musical comedy season gloomily."

tion thrown in, gets nowhere and ends with the 11 o'clock curtain in mind rather than the complete resolution of the problem."

Bob Merrill's songs don't help either. Except for the title song, he offers little lilt and less imagination. The ballads and the material numbers are routine but get some spark from Eddie Sauter's lively arrangements and some respectable renditions by Robin Wilson, the young singer who's been recently signed to A&M Records, her adolescent ally Neva Small, and Alice Clayton, who belts a showstopper in "Nobody Steps on Kalfritz." Don Ameche, who plays the title role, has only two songs to do, and one of them is a duet with co-star Carol Bruce, who has a thankless part as a self-centered mother of one of the stars. Merrill short-changed his stars in this one.

George Roy Hill's direction does nothing more than keep the kids from getting too much of hand but he does give choreographer Michael Bennett a chance to bring some joy in a couple of dance sequences. The production seems to know where it's at today and it's a shame he didn't have more of a say.

MIKE GROSS

## Playboy Looks to Push Own Talent Via Disks

**NEW YORK** — The Playboy Club, which recently announced that it will book top names and rent into its clubs across the nation, is now seeking to promote its own acts via record exposure.

In its New York club, the organization, under the auspices of music director Sam Donahue, is attempting to launch a pop-jazz group, the Earl May Quartet, on records. Donahue, who on occasion is the fifth member of the group (on saxophone), is actively looking to obtain a record affiliation for the group.

The Earl May Quartet, one of the house groups, is featured in the club's living room. "We set this group in the room," Donahue said, "to give them maximum exposure to our club guests. There is no other charge for this room and according to Donahue, the turnover is good."

Members of the group are Earl May on bass, pianist Larry Willis, Al Gafa on guitar and drummer Al Foster.

The Living Room is essentially designed for a background music-jazz combo, but Donahue has transformed it into a

showcase for this group. "While the room has a good turnover each night," Donahue said, "we found many of our patrons returning evening after evening to hear the same group. Then, too, there's a general buzz in the room's cocktail lounge setting when the group comes on. We've had wonderful response from the audience—most of whom originally stopped by the room on their way to one of the club's other entertainment rooms."

### Signings

Carol Lawrence to RCA Victor. She has already recorded four sides under the direction of Ernie Autschler, RCA Victor vice-president in a.k.a. . . . Epic Records signed the "Dionne Warwick" folk group. Their album, "A Drop of the Hard Stuff," is scheduled for release at the end of November. . . . Jack Scott to Jubilee Records. His disks will be produced by Jimmy Winzer. . . . A new group, the Five Friends and Cubie, to the Buddah label. Their first single is "Something's Missing." . . . Jay Gordon, on vocal, to Jive with Desmond Eddy. . . . Lucie Arnaz to Billy Vera. . . . Frank's Mounted Records.

### Garner to Make Tour of Germany

**NEW YORK** — Errol Garner will make a special series of concerts and TV appearances in Germany from Wednesday (1) through Wednesday (8). Garner reached Hamburg Sunday (29), where he was feted by Deutsche Grammophon, the company distributing his MGM recordings in Germany.

Garner will headline government-owned television and radio programs emanating from Berlin. He will also play concerts in Berlin, Munich and Stuttgart.



RCA VICTOR'S JEFFERSON AIRPLANE, with Bill Graham, the group's manager, field questions at press conference at Hunter College preceding their concert.

## 'Airplane' Gives College A Lesson in Electronics

**NEW YORK** — The Jefferson Airplane initiated an audience at Hunter College, Friday (20), to the electronic assault of the San Francisco sound. The Airplane performed against a colorful psychedelic barrage of sound, shapely blobs and throbbing amoebs, pulsating madly to the beat of the band. The music of the Airplane battered the auditorium like a fleet of jackhammers turned loose on stage, proving that tapping during a rock 'n' roll show can be challenging—and risky.

The strategy of the Airplane is to first attack the ears with unique vengeance before numbing the remaining senses. Electrified twanging, often prolonged for the purpose of asavoring the dying tones, is fol-

lowed by feed back intentionally induced by moving the guitars too close to the amplifiers—all this to the accompaniment of a steady drum beat. Words are added, the volume is turned up to bury the words, and the audience is bombed with the end result—a noisy salute to chaos.

The Airplane—six strong—got its debuts worth out of cuts from its RCA Victor LP "Surrealistic Pillow," including "3/5 of a Mile" and "Plastic Fantastic Lover." The group's hit singles "Somebody to Love" and "White Rabbit" were sung by Grace Slick, the Airplane's main asset, who hypnotic staccato chants give the Airplane its popular appeal across the country.

ED OCHS

## Small Hipp, Hippie Hooray To 'Hair,' Off B'way Musical

**NEW YORK** — "Hair" is a hippie rock musical of varying quality. It opened last week (26) at the New York Shakespeare Festival's Public Theater off Broadway. The musical, which early misses in its drive for shock value, has some good material and at least one exceptional performer, Jill O'Hara, a smallish Cass Elliott. RCA Victor plans to issue an original cast album.

Miss O'Hara's "Dead End" is the high point of the first act, belted and meaningful. In the show, after a predictable protesting beginning, came alive with "I Got Life," sung by Wallace Daniels, who is the central character and Marjane Maricle, who plays his mother.

Daniels plays a hippie who receives his induction notice and, to the dismay of his friends, decides to report. While much of the music is rock and folk

rock, "Frank Mills" one plaintive, yet comic number, is effectively sung by Shelley Plumperton, an ideal follow up number to "Dead End."

One of the top musical bits in the second act is the pairing of "White Boys" and "Black Boys," each sung by three distaff members of the large company. Miss O'Hara also has another good number in "Good Morning Sunshine" and joined Daniels in "Exanaplectooh," which is a cute selection about an ideal planet in another galaxy.

Several tris, including "Easy to Be Heard" also are interesting. Throughout the evening, performers contribute from the aisles and a ladder, for generally good theater. The main question is whether enough people want to see a disturbing hippie musical.

Also doing well in leading roles were Jerome Ragni, Steve Dean, Arnold Wilkerson and Sally Eaton. Ragni and James Rado wrote the lyrics, while Galt MacDermot wrote the music.

FRED KIRBY



WAYNE NEWTON, left, firms his switch from Capitol to MGM with Mort L. Nasatir, MGM president.



It's not an understatement that Del Shannon's latest album is titled "The Best of Del Shannon" (Dot DLP 3824; DLP 25822). It includes his favorite hits, like "Stranger in Town," "Hey, Little Girl," "So Long Baby," and "Do You Want to Dance." Del's own brand of musical treatment gives them a special winning flavor. His brand of musical background is also special—a Gibson Guitar—the choice of professionals. (Advertisement)

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## Cap. Looks to 'Santa' Jacobs for Yule Gift

NEW YORK — Walt Jacobs, Chicago-based performer-writer, is taking on the guise of Santa Claus for his first disk outing on the Capitol label. Playing the role of Santa Claus has been Jacobs Christmas commitment for the past several years. He has been Santa at orphanages and schools in Midwest area. But it was only last year that he decided to play the part on an independently produced album.

In the package, which was also written by Jacobs, Santa Claus presents his view of Christmas for children. "The fantasies of children are on a

high level," Jacobs said in a recent visit to New York, "and an adult can only communicate with them on that level." The independently made album, "What Does Santa Want for Christmas?" did so well in the Chicago area where it was put on sale last Christmas that it attracted the attention of Voyle Gilmore, Capitol vice-president in charge of artists & repertoire.

Gilmore signed Jacobs to a seven-year contract with Capitol and also acquired the rights to the album. The package has been edited and re-titled "Santa's Own Christmas" and has been earmarked as the top plug package on Capitol's Christmas list this season.

Capitol has blueprinted a major promotion for the set together with dealer incentive programs and special self-contained displays to go with the boxed lots of 25 copies. The company is also planning to send Jacobs on a tour of radio stations in about 15 key cities to promote the package. Another promotion tool to be used by the company are special single disks culled from the LP for radio use.

Jacobs will take off his Santa Claus uniform after the yule drive, to begin work on other projects he's got in mind to fulfill his seven-year commitment to the label. He's keeping his ideas under wraps right now but the future projects, he said, will cover both the children's and adult fields.

## Fredana Mgt. Is Revamped & Expanded

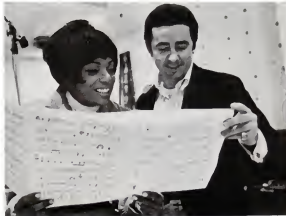
NEW YORK—Fredana Management has reorganized and expanded with two autonomous divisions.

Fields-Weintraub, under Billy Fields, will manage the Four Seasons with Frankie Valli on Philips Records, and Bang Records' Neil Diamond, currently on the charts with "Kentucky Woman." Fields-Weintraub has also recorded Lori Burton, who has a new LP, "Breakout," on Mercury, and is now appearing at The Bitter End.

The other division, Sennett-Weintraub, under Brian Sennett, will handle United Artists' Serendipity Singers and Jake Holmes, Tower recording artist. Holmes will appear in David Merrick's Broadway musical production, "Mata Hari."

Marilyn Lipsius, Sennett-Weintraub's new vice-president of special projects, will coordinate the Campus Coffee House Circuit, which is traveling with 26 new acts to 57 colleges.

Fred Weintraub, founder and director of Fredana Management, recently completed production on an ABC-TV fall variety special, and is now hosting a talent and entertainment show on WOR-TV.



LYN ROMAN discusses the music of "The Penthouse" with Gerry Granahan, Dot Records' East Coast a&R director. The title song of the Paramount picture is Miss Roman's first release on Dot.

## Grey's Col. LP to Get TV Promosh

NEW YORK — Joel Grey's first LP for Columbia, "Only the Beginning," will be getting a top TV push within the next several weeks. Grey, who is currently starring on Broadway in "Cabaret," will sing selections from the album on the "Dean Martin Show" Thursday (9) and the "Ed Sullivan Show" Dec. 19.

In addition, ads for "Only the Beginning" and the original cast album of "Cabaret," which is also issued by Columbia, will appear in Playbill magazine and on the Columbia Records Theatre Express Bus. Window

## 'Good Men' Cost LP Waxed by Columbia

NEW YORK — "Now is the Time for All Good Men," off-Broadway musical, has been given an original cast album treatment by Columbia Records. The musical was written by Gretchen Cryer (book and lyrics) and Nancy Ford (music).

The album was produced by Edward Kleban of Columbia's pop a&R department.

streamers have been prepared for in-store merchandising and a letter will go to key disk jockeys across the country promoting the release.

## YOGI TO CUT ON WORLD PAC.

LOS ANGELES—Maharishi Mahesh Yogi, the Indian spiritual leader who initiated the Beatles into his system of transcendental meditation, will do a series of recordings for World Pacific.

The first album, "Maharishi Mahesh Yogi," is set for immediate release by the Liberty Records subsidiary, according to Richard Book, World Pacific general manager.

A graduate physicist of Allahabad University of India, Maharishi has been lauded by the Doors, Donovan, Mia Farrow, Shirley MacLaine and Elizabeth Taylor.

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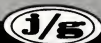
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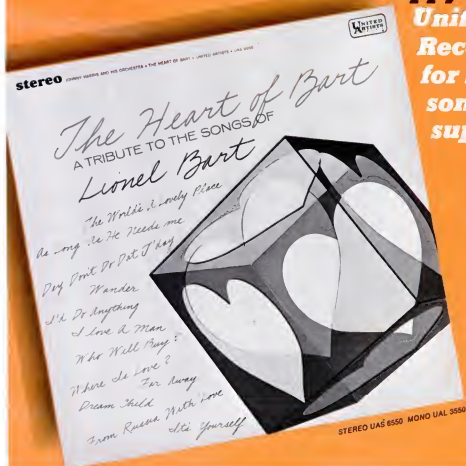


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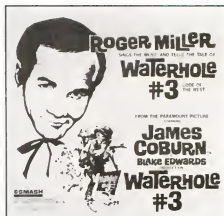
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# Radio-TV programming

## WABC Sets More Music Format — Playlist Expansion in Works?

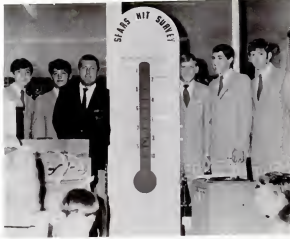
By CLAUDE HALL

NEW YORK—There's a strong chance that WABC—one of the nation's leading Hot 100 stations, may expand its playlist, according to program director Rick Sklar. At any rate, the 50,000-watt powerhouse will soon be playing more music. Starting in January, the station will drop the "Don McNeil Breakfast Club" show and other network features that have long limited the amount of records that the station could play. The station will also drop Notre Dame football broadcasts, and a big news block, Sklar said.

After January, he said he hoped to "have better rapport" with the music industry. The station's format will be more closely "geared to records. We will have to be cautious," he said. Various deejays will have their shows expanded to fill the gap and some shows may be rescheduled. There will be a "shakedown" period of several weeks. As soon as things are running smoothly again, "we will not be adverse to some playlist expansion . . . we'll experiment . . . or some other method of exposing new records," he said.

Already, the station has launched a special "Big Break" project to give local artists exposure. Each night, Bruce (Cousin Bruce) Morrow plays a special recording of a new group at 10:25 p.m. on his show. The artists introduce themselves and their songs—many of which are original. WABC tapes these groups each Saturday at Bell Sound studios. Last week, 16 groups put material on tape. The three best groups will be awarded recording contracts by ABC Records and 20th Century-Fox Records. The "Big Break" contest runs through December, Sklar said.

The "more music" trend on WABC will be welcomed by the record industry. In the latest Pulse audience survey, the station had a 12 rating 6-10 a.m.; a 15 rating 10 a.m.-3 p.m.; a 14 during the 3-7 p.m. period; and shooting up to 20 during the 7-11 p.m. slot. WMCA, a corresponding peers, had a nine, 13, 11, and 11. WNEW, the Easy Listening station, had in corresponding periods, an eight, a seven, an eight, and a four.



JOHNNY DOLAN, big-gun deejay on WHB, also hosts a Saturday morning live show from the Sears store at the Metcalf South shopping center, Kansas City. With Dolan are the Classmen, who have recorded "—Julie" at No. 10 on the Sears Hit Survey in the picture above. The record was No. 4 on the KUDL playlist Oct. 25 and No. 7 on the WHB playlist.

## A PATRIOTIC ALBUM IS PRODUCED BY KXL

PORTLAND, Ore.—A patriotic album—"A Message for Americans"—has been produced by KXL here for sale at \$3.95. The record features some of the best of the daily commentaries written and presented each morning by newscaster John Salisbury on the 50,000-watt clear channel station. The award-winning series, launched in 1962, was published in book form in 1965 and later that year syndicated on stations in Oregon, Washington, Idaho, Montana and Alaska.

Liner notes report that the LP comes at the request of listeners and that Salisbury "does not side with those who seem to believe America is going to Hell in a handbasket." Cuts include "The Valley of the Purple People," "My Country" and "How Important One Vote!" Salisbury is news director and director of special projects for KXL.

## Blavat Show Will Go to Daily on Jan. 8

PHILADELPHIA—Three Broadcasting will switch from a weekly to daily (five days a week) format Jan. 8. The show will be half-hour. Blavat said that the show will be broadcast only on WFIL-TV for three to six months to "hone it out." Then the show will be offered to one of the major networks.

Blavat is already assembling a stable of regular artists for the show. These will include both a male and a female group, an all-male and female artists. They will be rotated; one week the male group will appear, the next the male and female performers, then the female group the following week.

A unique feature of the show will be the involvement of record industry officials in walk-on parts . . . "the Jerry Webers, the Berry Gordys." The behind-the-scenes people of the record industry are extremely interested in today's youth, Blavat said.

Another feature of the show will be a ratings survey. From records submitted to the show each week, a board will select the best 10. Of these, two will be played Monday and viewers will be asked to telephone into computer setup which is their

favorite. The Monday will compete against a Tuesday record and the winner against the record Thursday. The week's winner will be asked to appear live every day the next week. Blavat felt this type of exposure could help launch a new record act and "is something this industry vitally needs."

The show, along with WFIL-TV, Blavat is bowing "The Jerry Blavat TV Song Story Book," a combination songbook and album of oldies. The songbook will contain features on Blavat, a recording session with the Soul Survivors, and various fun material. Price will be \$3.98 mono; \$4.98 stereo.

## Deejay Knight Launches Show

JACKSONVILLE, Fla.—Ken Knight, dean of deejays and one of the leaders in the National Association of TV and Radio Announcers, has launched a new music variety show called "Showcase" on WFGA-TV (channel 12) here. Knight also hosts "The Ken Knight Show on WJXT-TV (channel 4). Both shows are broadcast on Sunday. The new show bowed with Jackie Wilson.

## CKLW Detroit's Singles Champ

NEW YORK—CKLW, 50,000-watt Hot 100 format station in Detroit, has taken over as the leading influence on sales of singles records in the market, according to a Radio Response Ratings survey just released by Billboard for publication. WKRN led last year by

a wide margin. This year, CKLW had 55 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives—all whose business depend upon record sales. The survey depicts not only a leading ability to influ-

ence sales of product, but a large teen and young adult audience. WKRN had 45 per cent of the votes.

Tom Shannon of CKLW was the leading deejay influencing singles sales (survey is dated Oct. 2, copyrighted by Billboard, and available only by subscription). WJRL led WYXZ by a thin margin in ability to influence sales of albums, indicative of a large young adult and adult audience, as well as an ability to influence them to buy product.

In Denver, KIMN has little competition except for KLFZ-FM in reaching for the teen and young adult audience. Thus KIMN practically swiped up the whole market with 73 per cent of the votes in the singles sales field. KLFZ-FM had the rest. KHOW was the best at influencing album sales.

The competition for the teen and young adult market is a little stiffer in Kansas City, but WHB still was kingpin with 57 per cent of the votes. KUDL had 38 per cent. WDAF-FM had 5 per cent in the singles field. When it came to the ability to influence album sales, KIMBZ took top honors with 48 per cent of the votes; WDAF had 30 per cent; KCMO had 22 per cent. The reason for the power of KIMBZ seemed to be Dave Robinson, who had 50 per cent of the votes in the air personality category.

WIFE was king of the hill in the singles category in Indianapolis; WIBC took honors for ability to influence sales of albums. WOEE was the leading influence on country record sales (WIRE, a new country music operation, had not changed to country music at the time of the survey).

## WLMS to Debut

LEOMINSTER, Mass.—A radio station serving Northern Worcester County—WLMS—expects to go on the air Monday (6). The 1,000-watt station will operate at 10.00 on the dial.

## D. J. Dilemma: Spin Disk if They Don't Like

NEW YORK—One of the maelstroms of Hot 100 radio today is that the deejays often have to play records they don't like. This is the opinion of Tom Thacker, vice-president of Lee Hazlewood Industries and a veteran deejay who was in on the beginnings of rock 'n' roll.

Top 40 radio has become a "background sound," he said. "It has ceased to become a thing you pay attention to. It's just there. When kids turn the dials as fast as they do, something's wrong."

In the old days of rock 'n' roll, deejays played the records they liked . . . "Just screamed and went up and stood up and clapped," said Thacker, speaking of one of his own shows.

It wasn't unusual to play a good Perry Como record and it wasn't unusual for a top 40 station to contain 50 per cent of the audience. Today, ratings of top 40 stations are dwindling and dwindling.

"Top 40 radio will have to change as ratings go further. The day of the short playlist is becoming shorter and shorter." Some of the changes may be wrong, he felt, "but the changes that programs to a broader base will be the most successful."

Thacker started in the record business by being Buddy Know and Jimmy Bowen promote "Party Doll" on Roulette Records, while still in high school. Then he worked with Bowen, both as deejays, on KDDD in Dumas, Tex. Thacker went from there to McMurray College in Abilene, Tex., where he worked his way through college by working at KRBC and KWKC. He was the first rock

'n' roll deejay in Abilene, doing two-hour shows nightly. He worked later on KERP in El Paso, then as assistant manager and program director of KINZ in Amarillo, Tex. He then went to KEZY in Disneyland, Calif. He still does play-by-play sports for KEZY.

Another flaw with top 40 radio, he felt, is that they're ignoring albums. "A large part of record sales today are albums. It's not very smart to ignore this. Either the public is wrong . . . or the radio stations. I know radio stations aren't in business to sell records. I say this as a radio man. People are not just buying albums for a hit song . . . otherwise they would have bought the single."

Lee Hazlewood Industries involves production and publishing. Hazlewood just recently formed a publishing wing; it's first two copyrights were "Lightning's Girl" and "Ladybird." Hazlewood is also head of LHI Records, now distributed by ABC Records.

## WMCL to Bow Country Format

McLEANSBORO, Ill.—A new full-time country music station is slated to go on the air Nov. 1—WMCL. Dave Patterson, one of the owners, said the 250-watt daytimer has sold out its advertising schedule three months in advance. Fred Kline will do most of the programming and engineering. Air personalities will include Patterson, Jerry Plaster and J. Lee Milkey.



# Ray Charles' new single is in the winner's circle

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From his album "LISTEN" ABC/S 595

b/w "Never Had Enough Of Nothing Yet"

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MARTY MARTIN, a deejay with KGEM in Boise, Idaho, who also is a country performer, tapes an interview. From left, Stan Hitchcock, Epic Records; Martin; Cousin Jody, and Ray Pillow, Capitol Records.



FROM LEFT: Mack Curtis of WPLO, Atlanta; Tammy Wynette, Epic Records, and Epic executives Len Lavy, Mort Hoffman and Nick Albano.

## D.J.'s Air Things Out At Country Parley

Once a year, deejays, artists, record men, and fans gather in Nashville to explode in something loosely referred to as a convention. It's actually a meeting... a "happening" for meeting old friends and making new ones. It's also one of the most joyous times of the year for any and all who like country music. Here are some of the scenes during the Oct. 19-21 event.



RAY FORD, deejay at WTVB, Coldwater, Mich., chats with record producer Bob Robin, Tom Guarino of Sammy's Record Shop in Baton Rouge, and Acuff-Rose executive Joe Lucas. From left: Ford, Robin, Guarino, Lucas.



ATTENDING AN RCA Victor party was Jack Noel of WTVB, Bloomington, Ind., left, and Leonard Pais, executive secretary of the Music Publishers Protective Association. Greeting them is RCA Victor executive Irwin Tarr, center.



AT THE CAPITOL Records party, from left, were promoter-manager Jim Halsey, Capitol producer Ken Nelson, artist Roy Clark and veteran country deejay Joe Allison.



COUNTRY REPRESENTATIVE Chuck Bernard, left, chats with United Artists artists Joyce Paul and Tommy Cash and Jim Clemens, right, co-music director of KBUC, San Antonio.



BACKSTAGE DURING Columbia Records show wara, from left: Dicky Mauldin of WLAU, Laurel, Miss.; Date artist Van Trevor; Graeme Andrews, editor of Record Retailer in England; Columbia Records promotion chief Gene Denonovich.



FROM LEFT: Monument artists Tommy Hammond; Charlie Booth, record producer-manager in Houston; Buddy Sadler of WHIN, Gallatin, Tenn.; Bobby Bridger, deejay, and Monument national promotion director Mike Sheppard.



FROM LEFT: United Artist executive Mika Lipton, UA producer Bob Montgomery, UA artist Del Reeves; Dan McKinnon of KSON, San Diego; Carl Brenner of WBMD, Baltimore, and UA promotion expert Eddie Levine.



DIGGING THE COUNTRY sound were members of a famous pop group—the Four Seasons. From left: Jonny Wainlin of WKDA, Hot 100 station in Nashville; Frankie Valli of the Four Seasons; Marc Melby of Yearwood & Johnson, architectural firm; Wesley Rose, president of Acuff-Rose, and Bob Gaudio of Four Seasons.



FROM LEFT: Capitol producer Kelo Hurston; Bill Jones of WLLI, Shelbyville, Tenn.; Capitol artist Wanda Jackson; and Lee Arnold of WJZZ, Hackensack, N. J.



DICK CLARK, center, one of the nation's major pop personalities, was on hand for much of the country music festivities. Here he chats with Kapp artist Freddie Hart, left, and Kapp executive Hy Grill, right.



CHARLIE PRIDE, RCA Victor artist, talks with deejay Charlie Williams of KFOX, Los Angeles, center, and Capitol artist Maria Haggard, right.



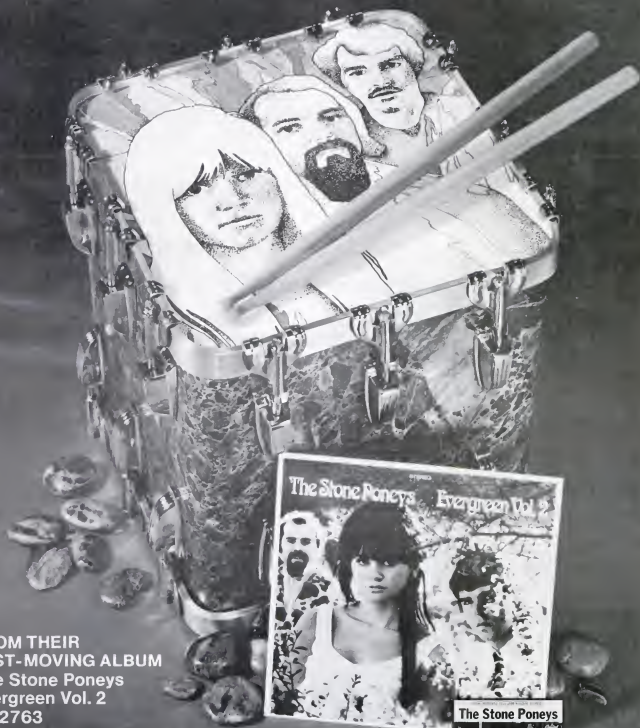
RAY KINNAMON of WYZE, Atlanta, left, discusses country music with Chart artists Sheila Hearn and RCA Victor executive Vito Blando.



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# Box Jox

By CLAUDE HALL  
Radio-TV Editor

Dial-turning one morning about a week ago—between 1-3 a.m.—I heard Dick Blomd on WCFL in Chicago playing "My Girl" by the Turtles; Lee Moore over at WWVA in Wheeling, W. Va., was playing "Fool, Fool, Fool" by Webb Pierce. Also picked up WKCY, Cincinnati; WFTR in Albany, N. Y., with a "Music as Go Go" policy playing r&b hits back-to-back; Ralph Emery interviewing producer Tommy Hill on WSM, Nashville; WIP, Philadelphia; Jerry Kaye on WLS, Chicago (static soon wiped him out); WKBW, Buffalo, and CKCY, somewhere. Picked up, also, WHAM in Rochester, N. Y., playing "And I Love Her" by Ray Bryant—a great tune; didn't catch the name of the deejay. All this from New York with only a small transistor radio.

Former WHK general manager Duao Jamal is back on the Cleveland scene as new general manager of WKYC, replacing Robert B. Martin. Ianni had been with WIAS, Pittsburgh. . . . New deejay at WIXY in Cleveland is Jerry Butler, who'd been with WRDQ, Ashland. . . . College students wishing to apply for the \$500 scholarships granted each year there are two by the International Radio and TV Foundation should write the IRTF, 420 Lexington Avenue, New York, N. Y. 10017. Winners will be announced at the IRTF college conference in New York April 18-19. Johnny Maxwell, program director of KFMK-FM, Medical Towers Building, Houston, Tex. 77025, needs all singles and stereo LPs he can get his hands on. Rock

and jazz. . . . Danny Kramer, music director of WSGA, 409 East Liberty Street, Savannah, Ga. 31402, needs rock singles. Station plays 50 records, plus picks by each deejay. . . . Greg Warren, formerly of WFUN, Miami; WOXL, Atlanta, and WNOE (as Jetson Carter) is now operations director at WHYY, Montgomery, Ala. New line-up at the 5,000-watt station includes John Yarns, Don McGregor, Greg Warren, Dick Allen and Jim Harrison. Sounds like a good crew.

Johnny Hyde has been appointed program director at KROY, Sacramento, one of the city's highest-rated deejays for years. Hyde will also handle the music. . . . Clay Cole, as expected, has resigned his "Cole's Cole's Diskotek" bandstand show on WPIX-TV, New York, to devote full time to a daily interview-variety show in about six or seven weeks. . . . Some Westinghouse Broadcasting changes—Richard Harris, currently general manager of WIND, Chicago, has been named general manager of KPIX, San Francisco; Wallace Dunlap, general manager of KDKA, Pittsburgh, replaces Harris at WIND; Allen Haseock, program manager of WBZ in Boston, becomes general manager of KDKA. Congratulations, Allen, and best of luck.

The local New York Board of the American Federation of TV and Radio Artists last week levied fines against WABC, New York, deejays who had crossed the picket lines of NABET, which is on strike against the Hot 100 format station. Fines against Herb Oscar

(Continued on page 37)

# Yesteryear's Hits

Change-of-pace programming from your library's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

## POP SINGLES—5 Years Ago November 3, 1962

1. He's a Rebel—Crystals (Philles)
2. Only Love Can Break a Heart—Gene Pitney (Mercury)
3. Do You Love Me—Contenders (Gordy)
4. Monster Mash—Bobby (Beris) Pickett and the Crypt Kickers (Sampar)
5. All Alone Am I—Brenda Lee (Decca)
6. Big Girls Don't Cry—Four Seasons (Yep Inc.)
7. She's Johnny Mathis (Columbia)
8. Limbo Rock—Chubby Checker (Parloxy)
9. Heart Don't Be an Angel—Holl Seelars (RCA Victor)
10. Return to Sender—Doris Presley (RCA Victor)

## R&B SINGLES—5 Years Ago November 3, 1962

1. Do You Love Me—Contenders (Gordy)
2. Green Gables—Booker T & the MG's (Star)
3. Lie to Me—Brook Benton (Mercury)
4. Sherry—Four Seasons (Yep Inc.)
5. I've Got a Woman—Minnie McGirt (Sue)
6. Nothing Can Change This Love—Sam Cooke (RCA Victor)
7. Somebody Have Mercy—Sam Cooke (RCA Victor)
8. Stubborn Kind of Fellow—Marvin Gaye (Tamla)
9. Slurmy Monday—Bobby Bland (Duke)
10. Monster Mash—Bobby (Beris) Pickett and the Crypt Kickers (Sampar)

## POP SINGLES—10 Years Ago November 4, 1952

1. Jailhouse Rock/Trust Me—Elvis Presley (RCA Victor)
2. Wake Up Little Susie—Everly Brothers (Cadence)
3. You Send Me/Summertime—Sam Cooke (Knox)
4. Silhouettes—The Rays (Cameo)
5. Be-Bop Baby/Have I Told You Lately That I Love You?—Ricky Nelson (Imperial)
6. Chances Are/The Twelfth of Never—Johnny Mathis (Columbia)
7. Honeydew—Jimmy Rodgers (Roulette)
8. Tammy—Debbie Reynolds (Corall)
9. Little Bitty Pretty One—Thurlston Harris (Audioid)
10. Diosa—Paul Anka (ABC-Paramount)

## POP LPs—5 Years Ago November 3, 1962

1. Peter, Paul & Mary—(Warner Bros.)
2. West Side Story—Soundtrack (Columbia)
3. Rumble! Rumble—Nat King Cole (Capitol)
4. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
5. The Music Man—Soundtrack (Warner Bros.)
6. I Left My Heart in San Francisco—Tony Bennett (Columbia)
7. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
8. Ray Charles Greatest Hits—(ABC-Paramount)
9. Nat King—Henry Mancini (RCA Victor)
10. Something Special—Nightingale Tr's (Capitol)

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# TOP SELLING R & B SINGLES

\* STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>SOUL MAN</b> Sam & Dave, Stet 231 (Soul/Phonix, BMI)	8	26	25	<b>LITTLE OLE MAN (Uptight—Everything's a Number)</b> Bill Cosby, Warner Bros. 7072 (Jobette, BMI)	9
2	2	<b>YOUR PRECIOUS LOVE</b> Marvin Gaye & Tammi Terrell, Tami 54156 (Jobette, BMI)	6	27	27	<b>KARATE BOOGALOO</b> Jerry G. & The J.T.s, Epic 10187 (Soul/Phonix, BMI)	8
3	3	<b>EXPRESSWAY TO YOUR HEART</b> Soul Survivors, Crown 1010 (Double Diamond/October, BMI)	9	28	29	<b>HINE POUND STEEL</b> Joe Simon, Sound Stage 7 2589 (Pars, BMI)	6
4	4	<b>A NATURAL WOMAN</b> Aretha Franklin, Atlantic 2441 (Crown Columbia, BMI)	5	29	18	<b>COLD SWEAT</b> James Brown & The Famous Flames, King 6110 (Dynafone, BMI)	16
5	5	<b>GET ON UP</b> Explores, Benny 7750 (Hi-Mel, BMI)	10	30	32	<b>THE LETTER</b> Ron Tapes, Tami 545 (Jobette, BMI)	9
6	6	<b>ODE TO BILLIE JOE</b> King Curtis, His Kimpings, Alto 4516 (Shirney, ASCAP)	6	31	30	<b>THE BROADWAY</b> Johnny C. Phil, A. of Soul 303 (Soundline/Jammy, BMI)	5
7	7	<b>YOU KEEP RUNNING AWAY</b> Four Tops, Motown 1113 (Jobette, BMI)	7	32	25	<b>IN THE HEAT OF THE NIGHT</b> Ray Charles, ARC 10070 (United Artists, ASCAP)	9
8	8	<b>ODE TO BILLIE JOE</b> Bobbie Gentry, Capitol 3950 (Shirney, ASCAP)	6	33	31	<b>LET IT TOGETHER</b> James Brown & The Famous Flames, King 6122 (Dynafone, BMI)	8
9	9	<b>TO SIR WITH LOVE</b> Lulu, Epic 10187 (Soul/Phonix, BMI)	11	34	34	<b>I CAN'T STAY AWAY FROM YOU</b> Impressions, ARC 10084 (Hi-Sound, BMI)	6
10	11	<b>WHAT'VE I DONE (To Make You Mad)</b> Linda Jones, Loma 2077 (Soul/Phonix, BMI)	11	35	34	<b>FEEL GOOD</b> Jean Wallis, Cal 137 (Eden, BMI)	6
12	14	<b>SHOUT BAHAMAS</b> The J. J. Wilson Band, 5536 (Jalpa/Phonix, BMI)	11	36	39	<b>FALL IN LOVE WITH ME</b> The J. J. Wilson Band, 5536 (Jalpa/Phonix, BMI)	7
13	13	<b>(Your Love Keeps Lifting Me) HIGHER &amp; HIGHER</b> Archie Williams, Brunswick 5536 (Jalpa/Phonix, BMI)	11	37	40	<b>EVERLASTING LOVE</b> Robert Knight, Rhythm 705 (Shirney, BMI)	5
14	15	<b>DIRTY MAN</b> Lena Horne, Capitol 3941 (Shirney, BMI)	8	38	28	<b>CASANOVA (Your Loving Days Are Over)</b> Billy Anderson, Zodiak 1004 (RCA/Columbia, BMI)	11
15	16	<b>APPLES, PEACHES, PUMPKIN PIE</b> Jay & The Techniques, Smash 2006 (Arista/Ad Three, BMI)	11	39	40	<b>GET DOWN</b> Henry Stone & The P. 7 Sides, Magic Tapes 2007 (LaCort/East, BMI)	2
16	17	<b>DIFFERENT STROKES</b> Sgt. Johnson, Wright 103 (Zachary, Edgewater, BMI)	11	41	43	<b>GIVE EVERYBODY SOME</b> Bar-Kays, Vol 154 (Eden, BMI)	2
17	18	<b>LET LOVE FLOW BETWEEN US</b> James & Bobby Purdie, Ball 685 (Geltico, BMI)	5	42	42	<b>PIECE OF MY HEART</b> Erma Franklin, Stet 231 (Web IV, Rapner, BMI)	2
18	19	<b>MEMPHIS SOUL STEW</b> King Curtis, Alto 4511 (Phonix/Kylin, BMI)	8	43	45	<b>BELIEVE IN ME BABY</b> Jesse James, 20th Century-Fox 4684 (Hi-Mel/Cherry, BMI)	7
19	20	<b>LOVE IS STRANGE</b> Peaches & Herb, Dea 1574 (Gretel, BMI)	11	44	41	<b>YOU'VE MADE ME SO VERY HAPPY</b> Brenda Holloway, Tami 54155 (Jobette, BMI)	1
20	21	<b>IT'S GOOD TO BE HELD IN MY ARMS</b> Lena Horne, Capitol 3941 (Shirney, BMI)	8	45	46	<b>ALL YOUR GOODIES ARE GONE</b> Parliament, Warner 211 (Grovesville, BMI)	1
21	22	<b>TELL HIM</b> Patti Davis, Capitol 3941 (Shirney, BMI)	8	46	46	<b>A HUNK OF FUNG</b> Gene Decker & The Brotherhood, Minut 2006 (Hi-Fi/Cherry, BMI)	2
22	23	<b>I HEARD IT THROUGH THE GRAPEVINE</b> Glenn Miller & His Orchestra, 3503P (Jobette, BMI)	11	47	49	<b>GO GO GIRL</b> Lee Dorsey, Amy 998 (Mainline, BMI)	2
23	24	<b>FUNKY BROADWAY</b> William King, Capitol 3941 (Shirney, BMI)	13	48	48	<b>NOW THAT I GOT YOU BACK</b> E. J. & The Grovesville 1008 (Grovesville, BMI)	1
24	25	<b>PATA PATA</b> Mikis Rappa, Reprise 0606 (Gina, ASCAP)	5	49	49	<b>UNTIL THE REAL THING COMES ALONG</b> Erma Franklin, Stet 231 (Web IV, Rapner, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 11/4/67

# TOP SELLING R & B LP's

\* STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>DIANA ROSS &amp; THE SUPREMES</b> GREATEST HITS Motown, A & M 2460 (Hi-Mel, BMI)	6	16	16	<b>I NEVER LOVED A MAN THE WAY I LOVE YOU</b> Aretha Franklin, Atlantic 8199 (Hi-Mel, BMI)	31
2	2	<b>FOUR TOPS GREATEST HITS</b> Four Tops, Motown M 642 (Hi-Mel, BMI)	6	23	23	<b>EVERYBODY NEEDS LOVE</b> Grady Knight & The Pips, Soul 706 (Hi-Mel, BMI)	2
3	3	<b>ARETHA ARRIVES</b> Aretha Franklin, Atlantic 8150 (Hi-Mel, BMI)	5	18	18	<b>HERE WHERE THERE IS LOVE</b> Dionne Warwick, Scepter 581 555 (Hi-Mel, BMI)	43
4	4	<b>WITH A LOT OF SOUL</b> Temptations, Gordy M 922 (Hi-Mel, BMI)	13	19	19	<b>BILL COSBY SINGS/SILVER THROAT</b> Warner Bros. W 1709 (Hi-Mel, BMI)	8
5	5	<b>ODE TO BILLIE JOE</b> Bobbie Gentry, Capitol 2 2830 (Hi-Mel, BMI)	6	20	20	<b>MAKE IT HAPPEN</b> Brotherhood, Stet 231 (Web IV, Rapner, BMI)	6
6	6	<b>COLD SWEAT, PARTS 1 &amp; 2</b> James Brown & The Famous Flames, King 1020 (Hi-Mel, BMI)	12	21	21	<b>ARE YOU EXPERIENCED?</b> Jimi Hendrix Experience, Reprise R 6361 (Hi-Mel, BMI)	8
7	7	<b>ERODOWN</b> Young Bloods, Atlantic 8148 (Hi-Mel, BMI)	12	22	22	<b>WINDOWS OF THE WORLD</b> Dionne Warwick, Scepter 581M 563 (Hi-Mel, BMI)	8
8	8	<b>I WAS MADE TO LOVE HER</b> Sylvia Wonder, Tami 2 279 (Hi-Mel, BMI)	6	23	23	<b>JR. WALKER &amp; THE LAMAR "LIVE"</b> Soul 705 (Hi-Mel, BMI)	5
9	9	<b>RESPECT</b> Jimmy Smith, Verve V 8705 (Hi-Mel, BMI)	3	24	24	<b>FOR YOUR LOVE</b> Peaches & Herb, Dea 1574 (Gretel, BMI)	2
10	10	<b>SUPER HITS</b> Various Artists, Atlantic 301 (Hi-Mel, BMI)	12	25	26	<b>THAT'S LOUIE</b> Lou Rawls, Capitol 2 2756 (Hi-Mel, BMI)	11
11	11	<b>MARVIN GAYE &amp; TAMMI TERRELL UNITED</b> Tami 2 277 (Hi-Mel, BMI)	13	26	26	<b>HYPOCRISY</b> Linda Jones, Loma 2 2007 (Hi-Mel, BMI)	2
12	12	<b>REACH OUT</b> Four Tops, Motown M 640 (Hi-Mel, BMI)	13	27	27	<b>ALLIGATOR BOOGALOO</b> Lou Donaldson, Blue Note BLP 4283 (Hi-Mel, BMI)	1
13	13	<b>THE TEMPTATIONS GREATEST HITS</b> Gordy 919 (Hi-Mel, BMI)	47	28	28	<b>LUSH LIFE</b> Nancy Williams, Capitol 2 2757 (Hi-Mel, BMI)	1
14	14	<b>REVENGE</b> Bill Cosby, Warner Bros. W 1691 (Hi-Mel, BMI)	22	29	29	<b>OTIS REDDING LIVE IN EUROPE</b> Vol 414 (Hi-Mel, BMI)	7
15	15	<b>A DAY IN THE LIFE</b> We Montponery, A & M LP 2001 (Hi-Mel, BMI)	2	30	30	<b>COWBOYS AND COLORED PEOPLE</b> Flip Wilson, Atlantic 8149 (Hi-Mel, BMI)	7

## Radio-TV programming

# Vox Jox

\* Continued from page 32

Anderson, Alan Grant, Charles Greer, Dan Ingram, Chuck Leonard and Ron Lundy come to more than \$18,000. AFTRA must be lobbying. Denny Rogers at WQVA, Geneva, N. Y., has been upped to production director in addition to his top-rated morning show. R. H. (Lucky) Brantson has been appointed station manager of WOIC, Columbia, S. C.; he'd been with the Cate-McLaurin Co. of Columbia. . . Les Turpin, formerly program manager of KGB, San Diego, the past three-plus years, has been appointed program manager of KFRC, succeeding Tom Rounder. Turpin was a member most recently of the Drake-Chenault program consulting staff. Rounder resigned to assume the presidency of Charlton Productions, a Los Angeles production company. . . WYNN is currently the No. 1 Pulte-rated station in Jackson, Miss., station plays 50 per cent Hot 100 and 50 per cent r&b. The men who do the job include program director Jim McCollough, Mickey Robinson, Joboy Apollo, music director Jesse James, and news director and weekend producer John Robert's.

## NAFMB Booklets

NEW YORK—The National Association of FM Broadcasters has launched a new series of five monthly publications, including one on programming, to "Keep members abreast of developments," said NAFMB president John McCollough. Other publications will cover Washington developments, engineering, management and promotion.

John Robert's

# SOCKIN' 1-2-3-4

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## Record's Proceeds to AA

• Continued from page 1

The controversy centers on the first movement of the choral work, which is based on Yevgeny Yevushenko's "Babi Yar," which deals with the massacre of thousands of Jews by occupying Nazis in a ravine near Kiev. Joe Cooper, an announcer at radio station KPFK, Los Angeles, explains in the liner notes that the official Soviet policy is still anti-semitic. The implication is contained in the poem's opening line, "There is no memorial at Babi Yar." Sidney Justin and Bernard

Luber, of Celebrity Concert Corp., in an August 23 letter to Everest, said, "We request and demand that you do not press records, tapes or in any manner reproduce record . . . distribute . . . the said musical work (Symphony No. 13); further that you destroy any and all tapes, records and copies of such work which you may have or already have distributed, and furnish us with satisfactory evidence of such destruction."

### 7 Days to Comply

The letter called on Everest to comply within seven days or

Celebrity Concert Corp., which is described as "the exclusive representative of the Soviet recording industry in the Western Hemisphere," shall take whatever legal action may be necessary.

According to the letter, Everest received the tapes of the performance from Cooper. The recording features bass Vitaly Gromadsky and the Moscow Philharmonic and Male Chorus under Kiril Kondrashin. "Babi Yar" is the first of five movements.

In reference to the Celebrity Concert Corp. statement about having "the exclusive right to sell and license all Soviet recordings and tapes for use in the Western Hemisphere," Solomon noted that a quick count showed more than 425 "unauthorized" Russian recordings in the United States market "which have never been challenged."

### Capitol Telegram

An August 26 telegram to Everest from Robert E. Carp, general counsel for Capitol Records, said, "Please be advised that Capitol Records, Inc., and the USSR . . . are parties to an agreement pursuant to which recordings of Russian artists and orchestras recorded after August 10, 1966, may not be manufactured in the United States, or sold or otherwise in the Western Hemisphere, other than Capitol Records, Inc." A listing in the telegram of some of the artists involved included Kondrashin and the Moscow Philharmonic.

Solomon made his offer to the UJA in an October 16 letter to Dave Rothfield, divisional managing manager at Korvette, and a member of the dinner-dance committee, which is headed by Geoe Weiss, slogan product manager at Columbia Records, and Al Levine, who runs New Deal Distributing for ABC Records.

Solomon, referring to the Soviet recording industry, wrote Rothfield, "They are still very upset about the recording and have offered us a large sum of money to take it off the market. However, this is something I feel very strongly about."

(Continued on page 49)

## Angel issues 'Igor' LP Pkg. in Stereo

HOLLYWOOD — Angel is releasing the first stereo pressing of Beethoven's "Igor" with bass Boris Christoff in the title role. Jerzy Semkow conducts the Theater of Sofia in the three-record set. Two three-LP Beethoven monaural sets with Wilhelm Furtwangler and the Vienna Philharmonic are on Seraphim.

The first recording of Kabelsky's "Requiem" is offered on two Melodiy/Angel disks with the composer conducting Valentina Levko, Vladimir Valaitis, the Moscow Chorus and Children's Chorus, and the Moscow Philharmonic. Two Tchaikovsky albums are listed on Melodiy/Angel, one with the Sveshnikov Chorus in nine choruses and the other with Slavov and the USSR Symphony.

Pianist Daniel Barenboim plays Beethoven on one Angel pressing and joins the English Chamber Orchestra in Mozart on another disk. He also conducts that orchestra in Haydn with cellist Jacqueline Du Pré as soloist. Otto Klemperer conducts the New Philharmonia Orchestra in a two-LP Bruckner set.

Soprano Lucia Copp sings Mozart and Handel arias with George Fischer and the English Chamber Orchestra. Rounding out the Angel list are the Meixner Ensemble in Schubert, and Denis Stevens and the Ambrosian Singers in Venetian music.

The Seraphim Beethoven packages include "Fidelio" with Martha Moell, Sana Jurinac, Wolfgang Windgassen, Otto Edelmann, Gottlob Frick and

(Continued on page 49)

### OPERA REVIEW

## 6 Sparking Singers Make 'Figaro' Shine

NEW YORK — An ensemble performance by an exceptional cast resulted in a sparkling "Le Nozze di Figaro" at the Metropolitan. Included (23) There were many high spots during the evening as conductor Joseph Rosenstock and the soloists displayed fine Mozart styling.

The six stars of the evening were Cesare Siepi in the title role, Toni Krause as Count Almaviva, Pilar Lorengar as Countess Almaviva, Mirella Freni as Susanna, Teresa Berganza as Cherubino and Fernando Corena as Don Bartolo. Miss Berganza

and Krause, London artists, debuted earlier this season in their "Figaro" roles, while Miss Lorengar and Miss Freni are singing their parts for the first time this season.

Miss Berganza's ample, warm, flowing voice was a delight throughout. Her "Non so cosa son, cosa faccio" and her "Voi che sapete" were both gems. London's program ad, which cited five of the principals, played her album of Mozart arias. She also is on several other London disks.

Miss Lorengar, whose most recent album is an operatic recital in London, excelled in her "Dove sono," one of the finest pieces of singing she has done at the Met. Her control of the difficult piece was admirable and her voice has never sounded better. As usual, she was an effective actress throughout. In fact, the entire cast acted well, including capable performances by Paul Franke as Don Basilio, Nancy Williams as Mercellina, Luciano Pavarotti as Bartolo, Lorenzo Alvaro as Antonio and Gabor Carelli as Don Curzio.

A brilliant portrayal was turned in by Miss Freni, who adds to her stature as an outstanding singer. She was outstanding both vocally and historically. Angel

(Continued on page 49)



CARL ORFF listens intently as Rafael Kubelik conducts at a Deutsche Grammophon recording session of Orff's "Oedipus der Tyrann," the first recording of the opera, which received its world premiere in 1959 in Stuttgart. The recording session was at the Herkulessaal in Munich.

## DGG Bowing Pkg. On Oedipus Tyrann

NEW YORK — The first recording of Orff's "Oedipus der Tyrann" is being issued by Deutsche Grammophon on three LPs this month. Rafael Kubelik conducts the Bavarian State Radio Chorus and Orchestra and a cast headed by tenor Gerhard Stolze as Oedipus, bass Keith Engen as Creon and soprano Astrid Varnay as Jocasta. The opera is Orff's version of Sophocles "Oedipus Rex."

Another three-record set features soprano Gundula Janowitz, tenor Peter Schreier and bass Martti Talvela in Haydn's "The Seasons" with the Vienna Singverein and Vienna Symphony under Karl Boehm. Another album has Herbert von Karajan conducting the Berlin Philharmonic in Shostakovich's "Symphony No. 10."

DGG is beginning a complete Mahler symphonic cycle with a two-LP package of the

"Symphony No. 9" with Kubelik conducting, the Bavarian Radio Symphony. The next release in the series will be the "Symphony No. 3" in January.

To coincide with an American tour beginning in November, DGG is issuing a Chopin production of Argentinean pianist Martha Argerich. The U. S. stay will include an appearance with the New York Philharmonic in January.

Miss Janowitz, who will debut at the Metropolitan Opera on Nov. 21 as Sieglinde in a production of Wagner's "Die Walkure" under Von Karajan, also is represented in an album of arias by Wagner and Weber. Ferdinand Leitner conducts the orchestra of the German opera, Berlin. Rounding out the release is a Schumann prelude by pianist Christoph Eschenbach and the Drole Quartet.

## ANGELICUM, AF IN DEAL

NEW YORK — The first four albums are being released by Audio Fidelity Records under a recent deal with Angelicum. Milan included (23) are three vinyl pressings, all with the Angelicum Orchestra. One, with Aldo Ceccato conducting, also features violinist Franco Gulli. The other two albums are concerto collections. Antonio Heiler plays Bach organ music in the fourth disk.

## London's 'Dammerung' Cited

BUENOS AIRES — London's recording of Wagner's "Gotterdammerung" has received a Silver disc as the best classical recording released here in 1966. The six-record set, part of London's complete "Ring" cycle with Georg Solti and the Vienna Philharmonic, stars Birgit Nilsson, Claire Watson, Christa Ludwig, Wolfgang Windgassen, Dietrich Fischer-Dieskau and Gottlob Frick. The Buenos Aires Musical awards, in their 10th year, are selected by a panel of critics. The winners by category are:

SYMPHONIC: "Daphnis et Chloé" by Ravel. Complete version conducted by Pierre Monteux (London). Tchaikovsky's "Symphony No. 6" conducted by Charles Munch (KCA Victor).

SYMPHONIC-CHORAL: "The Marriage of Figaro" by Mozart. Conducted by Charles Munch (KCA Victor). "Christmas Oratorio" conducted by Karl Richter (Archiv).

CONCERT: Beethoven's five piano concertos by Claudio Arrau conducted by Bernard Haitink (Philips). Brahms' "Violin Concerto" with Sviatoslav Richter and conductor Leonard Bernstein (CBS).

CHAMBER MUSIC: "Quintet Op. 34" of Brahms with pianist Leon Fleisher and the Juilliard Quartet (CBS). "Quartal No. 15" by Schoenberg with the Vienna Contemporary Quartet (Westminster).

SOLOISTS: Three Beethoven sonatas by Wilhelm Backhaus

(London). Two Beethoven sonatas by Bruno Leonard Gelber (Angel).

OPERA: Mozart's "The Magic Flute" conducted by Karl Boehm (DGG). Puccini's "La Bohème" conducted by Sir Thomas Beecham (Angel).

OPERA EXCERPTS: Arias by Bellini and Donizetti by soprano Montserrat Caballé (RCA Victor). Arias of Verdi and Puccini by soprano Regine Crespin (London).

CHORUS: Requiem and "Agnus Dei" of Thomas Loe Victorio conducted by Guido Camiluzzi (Vox).

SOLO VOCALIST WITH ORCHESTRA: Mahler's "Das Knechtchen" conducted by Housen Forrester, Helma Kuhnau. Conducted by Felix Pappas (CIC).

SOLO VOCALIST: Liszt recital by baritone Hermann Prey (London). Schubert's "Die Schöne Müllerin" with baritone Gerard Souzy (Philips).

MISCELLANEOUS: "Spanish Music of the Renaissance," conducted by Neesh Greenberg (Decca).

TRANSFERS: (from 78 labels) "El Arte de Tito Ruffo" (Angel).

REISSUES: (a) Symphonic Beethoven's nine symphonies conducted by Arturo Toscanini (RCA Victor). (b) Instrumental: "The Art of Dina Upit," Vol. 1 with works of Chopin (CBS).

ARGENTINE MUSIC: Anthology of Alberto Willms' piano music, La Cigalea Espinosa (Philips).

SPECIAL CITATIONS: Special Publications Department of CBS, for the collection "Argentina: 'Centro Argentino para la Libertad de Cultura' for a record of Argentine contemporary piano music, interpreted by Jorge Zulueta.



# E. Bernstein, Brown in Date

NEW YORK — Marc Brown and Elmer Bernstein on violin and piano respectively performed well in a varied program at Town Hall on Sunday (22). The concert was recorded for future release on United Artists, the first classical album for that company in several years. UA has several soundtracks composed by Bernstein. Brown has developed TV commercials.

Both soloists were excellent in Piaton's difficult "Sonatina (1945)" with its melancholy "Adagio espressivo" and its vigorous "Allegro brio." There is no current catalog listing for the piece.

Beethoven's "Sonata No. 5" (Spring) also was a high spot, including a fine diaton between violin and piano. The program opened with a clear recital of Schubert's "Sonata, Op. 137, No. 1," Brahms' "Sonata, Op. 100" also was well played. Bartok's "Rumanian Dance" was the enthusiastic encore.

## Lili Kraus to Play Mozart at Hunter

NEW YORK — Pianist Lili Kraus will present the complete 17 Mozart piano sonatas in five concerts at the Hunter College Playhouse beginning on Wednesday (1). The other dates are Jan. 24, Feb. 28, March 20 and May 8. Last season, Miss Kraus played the complete Mozart piano concertos in nine concerts at Town Hall. She also recorded the concertos for Epic Records. No recording plans have been announced yet on the sonatas.

## Classical Notes

Vera Zorina will have the title role, a speaking part, in the Cleveland premiere of Honneger's "Joan of Arc at the Stake" on Thursday Nov. 27 with Louis Lane and Richard O'Brien. The program will be repeated on Friday (3) and Saturday (4). . . . Rosalind Elias and Teresa Stratas will sing the title roles in the new production of Humperdinck's "Hansel und Gretel" at the Metropolitan Opera Monday (6). Lili Chokaslan, Karl Doench and William Walker also are featured. Franz Ascher will be the conductor. On Saturday (11), soprano Milka Stokanovic debuts with the company as Leonora in Verdi's "La Forza del Destino."

Jess Thomas and Irene Dalis drew a reported 37 curtain calls in the title roles of Wagner's "Tristan und Isolde" with the San Francisco Opera Oct. 18. . . . Violinist Ruggiero Ricci was soloist with Izler Solomon and the American Symphony at Carnegie Hall on Sunday (29) and Monday (30). . . . Walter Berry will sing songs of Schubert, Wolf, Brahms and Richard Strauss at the Metropolitan Playhouse Thursday (2). . . . Pianist Jean Casadesu will be soloist with the Boston Symphony on Tuesday (7) and Wednesday (8). . . . Music from the Marlboro series at Town Hall opens Monday (10) with violinist Pina Carmolini and Jon Tolin. Violists Philip Naegele and Caroline Levine, and cellist Fortunato Arico and Dorothy Reichenberger. The

## BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1		<b>WEST MEETS EAST</b> Yehudi Menuhin/Ravi Shankar, Angel 3641B (M); S 3641B (S)	17	21	19	<b>TCHAIKOVSKY: CONCERTO NO. 1</b> Van Cliburn, RCA Victor ML 2252 (M); LSC 2252 (S)	65
2		<b>PUCCHINI: LA RONDINE (2-12" LP's)</b> Melfo/Barbiron/RCA Italiana Orch. & Chorus (Malinardi, Pradella), RCA Victor ML 7048 (M); LSC 7048 (S)	8	22	23	<b>PROKOFIEV: IVAN THE TERRIBLE (2-12" LP's)</b> Various Artists/U.S.S.R. Symphony (Statevic), Melody/Angel RB 4103 (M); SRB 4103 (S)	2
3		<b>LEONTE PRICE-PRIMA DONNA</b> RCA Victor ML 2968 (M); LSC 2968 (S)	5	23	24	<b>MAHLER: SYMPHONY NO. 9</b> New Philharmonia (Klemperer), Angel 3708 (M); S 3708 (S)	2
4		<b>PUCCHINI: TOSCA (2-12" LP's)</b> Nilsson/Coralli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	7	24	26	<b>PUCCHINI: LA BOHEME (2-12" LP's)</b> Various Artists/RCA Victor Orch. (Baechem), Seraphim IB 6000 (M); (No Stereo)	56
5		<b>MAHLER: SYMPHONY NO. 8 (2-12" LP's)</b> Various Artists/London Symphony (Barntstein), Columbia MCL 353 (M); M25 751 (S)	39	25	28	<b>MAGNIFICENT MARCHES</b> Philadelphia Orch. (Ormandy), Columbia ML 6379 (M); MS 6979 (S)	5
6		<b>ART OF GENIUS BRAUN</b> Seraphim IC 6040 (M); (No Stereo)	24	26	15	<b>RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO</b> Van Cliburn, Chicago Symphony (Reiner), RCA Victor ML 2601 (M); LSC 2601 (S)	33
7		<b>MAHLER: DAS LIED VON DER ERDE</b> James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	35	27	30	<b>MAHLER: SYMPHONY NO. 2</b> Narpur/Watts/London Symphony (Solit), London CMA 7217 (M); CSA 2217 (S)	18
8		<b>BERNSTEIN'S GREATEST HITS</b> New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	20	28	27	<b>SHOSTAKOVICH: SYMPHONY NO. 10</b> USSR Symphony (Svetlanov), Melody/Angel R 40025 (M); SR 40025 (S)	4
9		<b>BETHOVEN: NINTH SYMPHONY</b> Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	9	29	29	<b>SATIE: PIANO MUSIC/TRIOS GYMNAPEDIES</b> Coccolini, Angel 35442 (M); (No Stereo)	5
10		<b>PUCCHINI: MADAME BUTTERFLY (3-12" LP's)</b> Scotto/Bargen/Vadous Artists/Roma Opera House Orch. (Bartoloni), Angel (No Mono); SCL 3702 (S)	5	30	34	<b>WAGNER: DIE WALKURE (5-12" LP's)</b> Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DG 39 229/233 (M); 139 229/233 (S)	25
11		<b>ART OF GERALD MOWAT</b> Various Artists, Seraphim 60044 (M); (No Stereo)	9	31	31	<b>RODGERS: VOGUE AT SEA, VOL. 1</b> RCA Victor Symphony Orch. (Bernett), RCA Victor ML 2335 (M); LSC 2335 (S)	49
12		<b>WOLFF: IN CONCERT (2-12" LP's)</b> Horowitz, Horowitz, Columbia MCL 357 (M); M25 757 (S)	27	32	32	<b>ORMANDY-PHILADELPHIA ORCHESTRA'S GREATEST HITS</b> Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	25
13		<b>OFF: CARMINA BURANA</b> New Philharmonic Orch. (DeBussog), Angel 36333 (M); S 36333 (S)	63	33	33	<b>NIELSEN: SYMPHONY NO. 1</b> Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	17
14		<b>PROKOFIEV: CINDERELLA (2-12" LP's)</b> Mozest, Radio Symphony (Rostovsky), Melody/Angel R 4102 (M); SRB 4102 (S)	4	34	37	<b>FRITZ WUNDERLICH: LYRIC TENOR</b> Seraphim 60043 (M); S 60043 (S)	3
15		<b>HOLST: THE PLANETS</b> New Philharmonia Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	21	35	35	<b>MAHLER: SYMPHONY NO. 3</b> Boston Symphony/Shirley Verett (Leinsdorf), RCA Victor ML 7046 (M); LSC 7046	2
16		<b>MY FAVORITE CHOPIN</b> Van Cliburn/Chicago Symphony, RCA Victor ML 2576 (M); LSC 2576 (S)	83	36	36	<b>DYORAK: SYMPHONY NO. 9</b> NSC Symphony (Toscanini), RCA Victor 1249 (M); (No Stereo)	4
17		<b>RACHMANINOFF: SYMPHONY NO. 1</b> Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)	14	37	39	<b>SHOSTAKOVICH: SYMPHONY NO. 5</b> New York Philharmonic (Bernstein), Columbia ML 5445 (M); MS 6115 (S)	3
18		<b>VERDI: LA TRAVIATA (3-12" LP's)</b> Cable/Bergonsi/Wilmes/RCA Italiana Orch. (Prete), RCA Victor ML 6180 (M); LSC 6180 (S)	2	38	38	<b>RICHARD TAUBER</b> Seraphim 60051 (M); (No Stereo)	2
19		<b>GERSHWIN: RAPHAEL IN BLUE</b> New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6012 (S)	63	39	40	<b>GOUNOD: FAUST</b> Sutherland/Coralli/Schubert/London Symphony (Boyteng), London A 4433 (M); OSA 1433 (S)	29
20		<b>BETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)</b> Berlin Philharmonic (Von Karajan), DG (No Mono); SKL 101/108 (S)	25	40	25	<b>RAVEL: BOLERO/RAPHAEL/LE VALSE</b> New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011	50

## NEW ACTION LP's

**TITLE, Artist, Label & No.**  
**HOMAGE TO GERALD MOWAT (2-12" LP's)**—De Los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SK 3697 (S)  
**THE TWO STRING QUARTETS**—Julliard Quartet, Columbia ML 6427 (M); MS 7027 (S)

**TITLE, Artist, Label & No.**  
**PENDERGAST: PASSION ACCORDING TO ST. LUKE**—Various Artists/Telzar Boy Choir, Cologne Radio Chorus & Symphony Orch., RCA Victor VIC 6015 (M); VIC 6015 (S)

## Montreal Debuts on RCA

MONTREAL — The Montreal Symphony's first recording has been issued by RCA Victor in co-operation with the CBC

ducts the New York Philharmonic in four concerts beginning Thursday (2). Leonard Bernstein led the orchestra in Viennese waltz music of Johann Strauss, Mozart, Beethoven and Mahler in a Young People's concert Saturday (28). Soloists were Christa Ludwig and Walter Berry.

(Continued on page 49)

International Service and with the assistance of the Centennial Commission. The album features four compositions by Canadian composers, commissioned by the orchestra. Zubin Mehta conducting "Lignes et Points" by Pierre Mercure and "Mouvement Symphonique No. 2" by Roger Matton on one side, and Pierre Hettu conducting Harry Somers' "Fantasia" and Andre Preyns' "Fantasmes" on the other side. The album was recorded in the Grande Salle of

the Place des Arts in Montreal. Victor has also released the comic opera "The Widow" by Calixa Lavallée, who was conductor and artistic director at New York's Grand Opera House from 1870 to 1872. The opera is performed by the CBC Winnipeg Chorus and Orchestra under Eric Wild. It is also a joint presentation of RCA Victor and CBS International Service, with assistance from the Centennial Commission.

Both albums are available in the U. S. and abroad through RCA Victor's International division.



# Gospel Music

## 'Most Successful' Quartet Meet Makes the GMA \$5,000 Richer

NASHVILLE — The coffers of the Gospel Music Association are some \$5,000 fuller following the National Quartet Convention in Memphis.

LuWayne Satterfield, executive secretary of GMA, said the organization profited primarily from the sale of its specially-produced album and, secondarily, from new memberships

and renewals in the association. Membership increased by 17 per cent during the gathering which brought more than 25,000 to Ellis Auditorium for the five day-and-night sings and services.

In an unprecedented action, GMA was allowed to make a "pitch" from the stage on Saturday night, and then send 40

volunteers through the audience to sell the LP. GMA received \$1,045. Renewals and new memberships accounted for the balance.

Calling it the "most successful convention ever," Miss Satterfield noted that young people were in abundance, not only in the audience but on the stage. Ronnie Goss, leader of the Goss Brothers group, "gospel music at one time was in a rut. It was aimed primarily at the elder church members. We felt that it could be changed to reach all ages. We began composing our own material."

That material has definite new "beat" sound, leaning more to a "pop-gospel" type. The Blackwood Singers of Memphis, the younger generation of the famous Blackwood Brothers, also presented a new sound with a youthful accent.

The new board of directors and officers of GMA pledged an all-out membership drive. The National Quartet Convention again will be held in Memphis next year. Several hundred tickets for next year's festivities have been sold. Plans call for another five-day affair.

## Swanee River Boys Slate Korean 'Duty' During Yule

NASHVILLE — The Swanee River Boys will spend their Christmas with the "forgotten men of the Armed Forces," those stationed in Korea.

"These are the men nobody ever thinks about," explained Bill Nelson, baritone of the group. "We're going over Dec. 11 and spend an entire month, playing all the hospitals, USO

centers, and to men in the field along the 38th parallel."

He said everybody thinks of the 17th parallel in Vietnam these days, but have forgotten those still serving in Korea.

The Swanee River Boys, who record for Skylite, call their singing "spiritual" rather than gospel. "We used to sing a little of everything, but now stay in the spiritual vein," Nelson said.

The group moved to Nashville a few months ago after 10 years in the Indianapolis area. Using strings for background instead of the traditional Gospel piano, they sing in a subdued manner.

Burford Abner, manager of the Swanee River Boys, is an outstanding writer. Bill Carver, first tenor, is also a writer. Merle Abner, fourth member of the group, has been associated with the quartet almost since its inception.

as a part of the Imperials. He is performing twice weekly, and appearing three mornings a week on the KMAC "Country Junction" show emceed by Eddie Hill. Hill is a partner with Hess in GAS.

## 17 Acts in Hess Agency

NASHVILLE — Gospel Artists Service, the new agency headed by Jake Hess, now is booking 17 gospel acts. This reportedly makes GAS the largest such booking agency in the field.

Hess said additional acts would be added, making his a completely centralized agency, able to book any sort of concert or single group anywhere. Currently he has the Blackwoods booked in Canada and the Stamps and Imperials on the West Coast.

Hess also continues his singing, but as a single rather than

## The Childress Clan: They're First Family of Television

WICHITA, Kan.—The Childress Family, now carried in color, has celebrated its 10th year on TV. The program—televised live each day—is rated tops in the Wichita metro market, and number one in total home viewers over all other programs telecast during the same time period.

The program is carried over a four-station network, covering parts of Kansas, Nebraska, Colorado and Oklahoma. The Childress Family also is seen regularly on the "Revival Fires" program, carried on 20 stations.

The family consists of Elmer; his wife, June, and their three daughters, Pam, 17; Debbie, 13, and Shari, 7. Throughout the early fall they played outdoor fairs.

Elmer Childress, in addition to his singing schedule, is an announcer at KARD-TV in Wichita, and has a 90-minute gospel program every Sunday on KFDL radio.

The family has eight albums released on the Heart Warming label, including a Christmas LP, "Silver Bells." A new album, "The Best of Elmer, June and Pam," will be released soon.

## National Quartet Convention Draws 25,000



GOSPEL ARTISTS SERVICE officials and artists stand beside a display at the National Quartet Convention. Left to right: Jake Hess, Hovie Lister, Doy Ott, Armond Morales and Marvin Norcross.



THE BLUE RIDGE QUARTET display at the National Quartet Convention at Ellis Auditorium, Memphis.



ON OPENING NIGHT at the National Quartet Convention in Memphis, the "new" Imperials are introduced. The group was called back for two encores.



WITH BROTHER HOVIE LISTER accompanying on the piano, the Statesmen entertain on stage at Ellis Auditorium, Memphis, before a crowd of more than 7,000.



GOSPEL MUSIC ASSOCIATION executive secretary LuWayne Satterfield and Nancy Dunn, of Pete Emery Productions, sold the new "American Gospel Classics," a GMA-produced album, at the National Quartet Convention in Memphis.



## All Record Firm-Corporation Link Seen by Seaway's Glew

By JANE SCOTT  
CLEVELAND—In two years all record companies will be tied to major industries through acquisitions, predicts David R. Glew, general manager of the Seaway Group.

Seaway, recently absorbed into the gigantic Gulf and Western Industries, Inc., opened new quarters Friday (29) and launched a heavier sales and promotion pitch.

"With sounder financial backing we are offering maximum merchandising. But we're still not too large to absorb new record lines," Glew said.

**3 Divisions**  
Seaway has three divisions. Seaway Multi-Record Distributors, Inland Rec-Rac Distributors, and Dot Record Distributors, Inc. Its major labels are Atlantic, Stax-Volt, Atco group, Cameo-Parkway, Scepter-Wand, Disneyland, Command, Tower and Jubilee.

Key points are in-depth sales, progressive warehousing for fast shipping and receiving and experienced staffers.

"We stress saturation of the sales and promotion market in our franchised area. The majority of our sales are here," Glew said. Many independent record promotion and sales companies do the majority of their sales outside their territories, in direct competition with other distributors, Glew feels.

Seaway's Dot territory is Seaboard, Buffalo, Cleveland and Southern Ohio; other lines' franchised areas are Cleveland, Akron and Youngstown.

Seaway is not only placing ads in college radio and newspapers, but will invite college feature writers to press conferences with major artists. A tie-in with a local teen editor will bring 75 high school editors to teen press conference.

One of the company's most successful promotions was a "Barfoot in the Park" soundtrack album contest, with teams matching printed pictures of WKYC disk jockeys and their feet.

**Has 3 Docks**  
Seaway's new 24,000-square-foot warehouse has three docks to speed shipping. Red cards are used to speed pulling out of consistently selling albums. Hot 100 records are stacked in the front. There is 13,000 square feet of unused warehouse space for expansion.

Seaway's promotion staff has a total of 26 years' experience. Oscar Fields III handles Cameo-Parkway, Scepter, Wand, Jubilee; Mike Dragas handles Atlantic, Atco group and Stax-Volt. Tony Dercole has Dot and other independent lines.

Sales staffers Jerry Hall, Dick Krizman, Bob Wilcox, and Howard O'Donnell in the Pittsburgh-Buffalo area, have an average of five years' experience. Charles O. Bartlett handles the rack sales.

Seaway, formerly owned by John Cohen, head of Discount Records, was sold 14 months ago to Dot Records, a subsidiary of Paramount Pictures Corp. Gulf and Western purchased Paramount.

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## Billboard

## TOP 100

★ **STAR** performer—LP's on chart 15 weeks or less requiring greatest proportionate upward progress this week.Record Industry Association of America  
Unit of certification is standard album LP's.

Rank	Weeks on Chart	Artist	Album	Label	LP's on Chart	Rank	Weeks on Chart	Artist	Album	Label	LP's on Chart
1	1	DIANA ROSS & THE SUPREMES	CHEATEST HITS	Atlantic	15	49	1	LUSH LIFE	Various Artists	Mercury	10
2	2	SCOT PEPPER'S LONELY HEARTS CLUB BAND	20	Mercury	15	53	1	GOLDEN HITS BY THE VENTURES	Various Artists	Mercury	10
3	3	THE DOORS	10	Mercury	15	55	1	I WAS MADE TO LOVE HER	Various Artists	Mercury	10
4	4	ODE TO BILLIE JOE	10	Mercury	15	56	1	TO SIR, WITH LOVE	Various Artists	Mercury	10
5	5	ARETHA ARRIVES	11	Mercury	15	48	1	PAUL REVERE & THE RAIDERS	Chester	Mercury	26
6	6	FOUR TOPS	CHEATEST HITS	Mercury	15	57	1	THE WINDS OF CHANCE	Various Artists	Mercury	7
7	7	VANILLA FUDGE	10	Mercury	15	57	1	THOROUGHLY MODERN MILLIE	Various Artists	Mercury	30
8	8	BTARD'S CHEATEST HITS	10	Mercury	15	58	1	MOB CRAFT	Various Artists	Mercury	19
9	9	CROOVIN'	10	Mercury	15	61	1	MAMA'S AND THE PAPA'S	Deliver	Mercury	34
10	10	HEADQUARTERS	10	Mercury	15	66	1	THE LOOK OF LOVE	Various Artists	Mercury	4
11	11	DR. ZHIVAGO	10	Mercury	15	65	1	HERE WHERE THERE IS LOVE	Various Artists	Mercury	44
12	12	THE SUPER HITS	10	Mercury	15	61	1	BIC BROTHER & THE HOLDING COMPANY	Various Artists	Mercury	57
13	13	SOUNDS LIKE	10	Mercury	15	62	1	THE MONKES	Various Artists	Mercury	57
14	14	ARE YOU EXPERIENCED	10	Mercury	15	59	1	OTIS REDDING LIVE IN EUROPE	Various Artists	Mercury	12
15	15	INSIGHT OUT	10	Mercury	15	60	1	THAT'S LOU	Various Artists	Mercury	11
16	16	THE SOUND OF MUSIC	10	Mercury	15	60	1	MANTOVANI HOLLYWOOD	Various Artists	Mercury	11
17	17	THE BEE CEE'S FIRST	10	Mercury	15	68	1	"FOR A FEW DOLLARS MORE"	Various Artists	Mercury	9
18	18	FLOWERS	10	Mercury	15	72	1	THE REST OF THE ANIMALS	Various Artists	Mercury	91
19	19	PETER, PAUL AND MARTY	10	Mercury	15	72	1	SMILET SMILE	Various Artists	Mercury	91
20	20	BILL COSBY SINGS/SILVER THROAT	10	Mercury	15	76	1	WONDERFULNESS	Various Artists	Mercury	76
21	21	SURREALISTIC PILLOW	10	Mercury	15	71	1	UP, UP AND AWAY	Various Artists	Mercury	21
22	22	WITH A LOT O' SOUL	10	Mercury	15	60	1	SERGIO MENDES & BRASILE	Various Artists	Mercury	61
23	23	REVENGE	10	Mercury	15	76	1	THE LONELY BULL	Various Artists	Mercury	61
24	24	FRANK SINATRA	10	Mercury	15	67	1	THE HOLMES CHEATEST HITS	Various Artists	Mercury	23
25	25	TEMPTATIONS CHEATEST HITS	10	Mercury	15	62	1	TURN THE WORLD AROUND	Various Artists	Mercury	74
26	26	WELCOME TO MY WORLD	10	Mercury	15	74	1	COLLECTIONS	Various Artists	Mercury	42
27	27	THESE ARE MY SONGS	10	Mercury	15	71	1	HIP-HUC HER	Various Artists	Mercury	20
28	28	REACH OUT	10	Mercury	15	78	1	MAN OF LA MANCHA	Various Artists	Mercury	94
29	29	RELEASE ME	10	Mercury	15	75	1	YOU ONLY LIVE TWICE	Various Artists	Mercury	10
30	30	REVOLUTION!	10	Mercury	15	64	1	COUNTY, MT. WAT	Various Artists	Mercury	10
31	31	BOB DYLAN'S CHEATEST HITS	10	Mercury	15	84	1	JUST FOR YOU	Various Artists	Mercury	8
32	32	GOING PLACES	10	Mercury	15	67	1	FRANKIE VALLI SOLO	Various Artists	Mercury	16
33	33	BORN FREE	10	Mercury	15	63	1	CANNED HEAT	Various Artists	Mercury	13
34	34	WHIPPED CREAM & OTHER DELICIOUS	10	Mercury	15	86	1	SPRING!	Various Artists	Mercury	18
35	35	COLD SWEEP, PART 1 & 2	10	Mercury	15	95	1	SPANKY AND OUR GANG	Various Artists	Mercury	9
36	36	MORE OF THE MONKES	10	Mercury	15	80	1	FIDDLER ON THE ROOF	Various Artists	Mercury	9
37	37	A MAN AND A WOMAN	10	Mercury	15	89	1	A COLLECTION OF SIXTEEN ORIGINAL	Various Artists	Mercury	4
38	38	THE BEST OF SONNY & CHERRY	10	Mercury	15	100	1	COME BACK WHEN YOU CROW UP	Various Artists	Mercury	5
39	39	I NEVER LOVED A MAN THE WAY I LOVE YOU	10	Mercury	15	91	1	RESPECT	Various Artists	Mercury	115
40	40	WHAT NOW MY LOVE	10	Mercury	15	88	1	WHY IS THERE AIR?	Various Artists	Mercury	33
41	41	RIGHTeous BROTHERS CHEATEST HITS	10	Mercury	15	92	1	THE SEA	Various Artists	Mercury	23
42	42	CLAUDINE	10	Mercury	15	81	1	THIS IS MY SONG	Various Artists	Mercury	23
43	43	S.O.G.	10	Mercury	15	87	1	ABSOLUTELY FREE	Various Artists	Mercury	9
44	44	THE WINDOWS OF THE WORLD	10	Mercury	15	80	1	ROGER WILLIAMS GOLDEN HITS	Various Artists	Mercury	9
45	45	THE BEST OF THE LOVIN' SPOONFUL	10	Mercury	15	85	1	MARVIN GATE & TAMMI TERRELL	Various Artists	Mercury	5
46	46	MAKE IT HAPPEN	10	Mercury	15	86	1	THE BLUES PRINCE LIVE AT TOWN HALL	Various Artists	Mercury	5
47	47	A DAY IN THE LIFE	10	Mercury	15	97	1	BLAZE	Various Artists	Mercury	5
48	48	ELECTRIC MUSIC FOR THE MIND AND BODY	10	Mercury	15	98	1	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?	Various Artists	Mercury	89
49	49	JOAN	10	Mercury	15	125	1	FLY TAKE CARE OF YOUR CARES	Various Artists	Mercury	26
50	50	PROCOL HARUM	10	Mercury	15	1	1	STANCE DAYS	Various Artists	Mercury	1
51	51	THE BEST OF THE BEACH BOTS, VOL. 2	10	Mercury	15	102	1	THE BEST OF THE BEACH BOTS, VOL. 2	Various Artists	Mercury	13
52	52	THE 4 SEASONS GOLD VAULT OF HITS	10	Mercury	15	129	1	YOUNG RASCALS	Various Artists	Mercury	72
53	53	THE 4 SEASONS GOLD VAULT OF HITS	10	Mercury	15	126	1	TEMPTATIONS LIVE	Various Artists	Mercury	20
54	54	DADDY'S LITTLE GIRL	10	Mercury	15	121	1	EVOLUTION	Various Artists	Mercury	14
55	55	LET'S LIVE FOR TODAY	10	Mercury	15	115	1	LET'S LIVE FOR TODAY	Various Artists	Mercury	12
56	56	THE BEST OF HERMAN'S HERMITS	10	Mercury	15	130	1	FISTFUL OF DOLLARS	Various Artists	Mercury	13
57	57	ALL MY COLD RIVER HITS	10	Mercury	15	147	1	ALL MY COLD RIVER HITS	Various Artists	Mercury	4
58	58	THE 4 SEASONS GOLD VAULT OF HITS	10	Mercury	15	134	1	COLDEN HITS—THE BEST OF LAWRENCE WELK	Various Artists	Mercury	84
59	59	HEADS UP	10	Mercury	15	135	1	HEADS UP	Various Artists	Mercury	4
60	60	HAPPT IS THE SUNSHINE COMPACT	10	Mercury	15	138	1	KINC & QUEEN	Various Artists	Mercury	29
61	61	THE WORLD WE KNEW	10	Mercury	15	137	1	THE WORLD WE KNEW	Various Artists	Mercury	3
62	62	BIC HITS (High Tide and Green Grass)	10	Mercury	15	127	1	A MAN AND HIS SOUL	Various Artists	Mercury	81
63	63	SECOND COLD VAULT OF HITS	10	Mercury	15	136	1	SECOND COLD VAULT OF HITS	Various Artists	Mercury	49
64	64	THE MAMAS AND THE PAPAS	10	Mercury	15	143	1	HONEY AND WINE	Various Artists	Mercury	58
65	65	THESE ARE MY SONGS	10	Mercury	15	144	1	THESE ARE MY SONGS	Various Artists	Mercury	34
66	66	PARLET, SAGE, ROSEMARY AND THETHE	10	Mercury	15	131	1	PARLET, SAGE, ROSEMARY AND THETHE	Various Artists	Mercury	52
67	67	THE VANDELLAS LIVE	10	Mercury	15	140	1	THE VANDELLAS LIVE	Various Artists	Mercury	5
68	68	THE WILD ANGELS	10	Mercury	15	119	1	THE WILD ANGELS	Various Artists	Mercury	56
69	69	THE MUG CUP RUMMERS OVER	10	Mercury	15	148	1	THE MUG CUP RUMMERS OVER	Various Artists	Mercury	36
70	70	BEQUEST	10	Mercury	15	156	1	BEQUEST	Various Artists	Mercury	25
71	71	THESE ARE MY SONGS	10	Mercury	15	155	1	THESE ARE MY SONGS	Various Artists	Mercury	25
72	72	THE BEST OF THE BEACH BOTS, VOL. 2	10	Mercury	15	150	1	THE BEST OF THE BEACH BOTS, VOL. 2	Various Artists	Mercury	62

(Continued on page 41)







# THE HAPPENINGS ARE WHAT'S HAPPENING!

IT HAPPENED ONCE.... "I GOT RHYTHM"

IT HAPPENED TWICE.... "MY MAMMY"

IT HAPPENED THREE TIMES... "WHY DO FOOLS FALL IN LOVE?"

AND NOW IT'S HAPPENING ALL AT ONCE!!!

BTP532



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HALF OF THEM ARE IN THIS ALBUM!













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# Album Reviews

• Continued from page 47

## CLASSICAL

**BRUCKNER: SYMPHONY No. 9**  
Concertgebouw Orch. (Haitik), Philips  
CDB 100 012

**LIFT: HUNGARIAN PORTRAITS**  
VALDES OBLER/OLIVAS  
Classical Masters of the World  
7121 (M); WEST 1712 (S)

**MENDELSSOHN: SYMPHONY No. 4**  
BERWALD SYMPHONY IN C  
London Symphony Orch. (Haitik), Decca  
D 71814 (S)

**MOZART: PIANO CONCERTOS No. 8 & 11**  
C. F. C. V/O/West Vienna Radio Orch.  
(Prattmann), Westminster WAX 19132  
(M); WEST 1913 (S)

**THE PIANO MUSIC OF LOUIS MOREAU GOTTSCHALK**  
London Symphony Orch. D 18143 (M)  
DL 710143 (S)

**BIZET/STRAUSS/SUPPE**  
Vienna State Opera Orchestra (Radetzki), Westminster WWS 817 (S)

**VARIATIONS**  
Edes & Tansie, London NCC 933 (M);  
CDB 100 012

**BRAMMS: DOUBLE CONCERTO IN A MINOR FOR VIOLIN, CELLO & ORCH. Op. 102**  
Fosterling/Saenger/Vienna State Opera Orch. (Schubert), Westminster 12144  
(M); WEST 1214 (S)

**PLANNING TO POLYPHONY (An Anthology of Choral Music)**  
The Choir of the Cathedral, Trinity (M)  
(Carby) Everest 31723 (S)

**GREAT MASTERS OF THE ITALIAN BAROQUE**  
"V. L. Champ" Instrumental Concert  
Placenza (Zanussi), Everest 31723 (S)

**DUPRE: LE CHEMIN DE LA CROIX**  
Maurice Dupre/Casale Coll. Org. of  
St. Sulpice, Westminster 18916 (M);  
WST 1891 (S)

**KORN/PROKOFIEV/COPLAND**  
Vienna Radio Orch. (Korn), West  
Vienna WVN 19131 (M); WEST  
17131 (S)

**LISZT: HUNGARIAN RHAPSODIES**  
Nos. 1, 2 & 3  
Edes & Tansie, Placenza, Westminster  
18336 (M); WST 1834 (S)

**LISZT: HUNGARIAN RHAPSODIES**  
No. 10  
Edith Farnadi, piano, Westminster  
18337 (M); WST 1835 (S)

**LISZT: HUNGARIAN RHAPSODIES**  
No. 12  
Edith Farnadi, piano, Westminster  
18338 (M); WST 1836 (S)

**ITALIAN MADRIGALS OF THE RENAISSANCE**  
The Italian Madrigal Ensemble (Garcetti),  
Everest 6179 (M); 3179 (S)

**MOZART: QUARTETS K. 387/K. 421**  
Alfred Sotin Quartet, Westminster  
18339 (M); WEST 1713 (S)

**THE FLUTE AT THE COURTS OF FREDERICK THE GREAT & LOUIS XIV.**  
Jean-Pierre Marais/Robert Veyron Le  
Clerc, Everest 3189 (S)

**RESPIGI: PINES OF ROSE/FOUNTAIN OF ROSE**  
Vienna State Opera Orch. (Quaderl),  
Westminster 18271 (M); WST 1713 (S)

**RIMSKY-KORSAKOV: SCHEHERAZADE, OP. 25**  
Vienna State Opera Orch. (Quaderl),  
Westminster 18272 (M); WST 1714 (S)

**SIBELIUS: FINLANDIA**  
The Baltic Orchestra (Bartholomew), Capelli,  
Everest 6180 (M); WST 6180 (S)

**THE ARTHUR OF FERRUCCIO TACCHINI**  
Everest 6181 (S)

## LOW PRICE CLASSICAL

**SHOPILOV/DVINY: FRENCH ORCHESTRAL SERENADES**  
Prague Symphony (Fetetic), Crossroads  
CDB 100 012

**BRAMMS: MAGELONE**  
Singer/Gallin, Turnabout TV 34,  
Westminster 18273 (M); WST 1715 (S)

**MOZART: SYMPHONY No. 38, PRAGUE**  
Chicago Symphony Orch. (Kubelik),  
Polkavsky/CDB 100 012 (M); WST 1842 (S)

**NIELSEN: SYMPHONY No. 6/ SIBELIUS: SIX HILMORQUEZES**  
Voyage Artists, Turnabout TV 34181  
(M); WST 3418 (S)

**VERDI: OVERTURES**  
London Symphony Orch. (Dorati),  
Classical Masters of the World WWS 817  
(S)

**YIVADLI: THE FOUR SEASONS**  
Amsterdam Concerto Orch. (Cecconi),  
Audio Fidelity FCS 36.933 (S)

**YIVADLI: FOUR CONCERTI**  
Amsterdam Concerto Orch. (Cecconi),  
Audio Fidelity FCS 36.933 (S)

**MUSIC OF ANTONIO YIVADLI**  
Amsterdam Concerto Orch. (Cecconi),  
Audio Fidelity FCS 36.933 (S)

NOVEMBER 4, 1967, BILLBOARD

## INTERNATIONAL

**CARAMEL**  
Lui Macchamoon, London SP 44044  
(S)

**RAVI SHANKAR**  
Domen MOAR 126 (M)

**MOON OVER MOON**  
Charles Schuler & His Ensemble, Mosler  
SPECS 106 (S)

**THAT CUBAN CHA-CHA-CHA**  
Orquesta Aragon, RCA Victor Latin  
LP 100 012 (M); WST 100 012 (S)

**ESTOS SON LOS CALYOS**  
RCA Victor Latin, FPM 107 (M);  
FPM 107 (S)

**INDIA TREASURES IN SOUND**  
UJA International, UN 14332 (M);  
UN 14332 (S)

**A NI AMOR... CON MI AMOR**  
Armado Munizaga, RCA Victor  
MLP 1754 (S)

**THE NAPOLEI BALL**  
Robertino, UJA International UN 14327  
(M); UNS 1827 (S)

**TELEMAN/BAKH/RAULS/LORENZETTI: SONATAS**  
Chamber Music Society, Transilvania,  
Hans Gahle MW 107 (M); MS 147 (S)

**TELEMAN: SUITES IN D & A MINOR**  
Chamber Music Society, Transilvania,  
Hans Gahle MW 107 (M); MS 147 (S)

**VIVALDI: CONCERTOS FOR VIOLA D'AMORE AND MANDOLIN**  
Chamber Music Society, Transilvania,  
Hans Gahle MW 107 (M); MS 147 (S)

**BLUES**  
**BLUE LIGHTNING**  
Lipshin/Hopkins, Jewell LP 8000 (M)

**JAZZ**  
**LIVE AT THE VILLAGE VANGUARD**  
Thad Jones & Mel Lewis, Solid State  
SS 1016 (S)

**LOUIS ARMSTRONG: RARE ITEMS**  
Decca Jazz Heritage Series DL 9238 (M);  
DL 9238 (S)

**MUSTANG!**  
Donald Byrd, Blue Note MLP 4238  
(M); MLP 4238 (S)

**KANSAS CITY PIANO (1936-1941)**  
Coral Rude/Peet Johnson/Jay McShann,  
Jazz Heritage Series DL 9238 (M);  
DL 9238 (S)

**Duke Ellington: THE BEGINNING (Vol. 1 1929-1938)**  
Decca Jazz Heritage Series DL 9238 (M);  
DL 9238 (S)

**THE TRANCE**  
Baker Eryll, Prestige 7462 (M); PR  
7462 (S)

**THE TURNING POINT (1943-1944)**  
Woody Herman, Decca Jazz Heritage  
Series DL 9238 (M); DL 9238 (S)

**WOODY LEE EAST & WEST**  
Woody Herman & The Big Band,  
Decca Jazz Heritage Series DL 9238 (M);  
DL 9238 (S)

**SOUTHSIDE SWING (1934-1935)**  
Earl Hines & His Orchestra, Decca  
Jazz Heritage Series DL 9238 (M);  
DL 9238 (S)

**BOSS HORN**  
Boss Hoss, Blue Note MLP 4237  
(M); MLP 4237 (S)

**MELLOW SOUL**  
Don Patterson, Prestige 7318 (M);  
PR 7318 (S)

**GETTIN UP**  
Johnny "Hammond" Smith, Prestige  
7494 (M); PR 7494 (S)

**THE REAL MCOO**  
Boss Hoss, Blue Note MLP 4264  
(M); MLP 4264 (S)

**CHICK WEBB: A LEGEND**  
Decca Jazz Heritage Series DL 9238  
(M); DL 9238 (S)

**CHICK WEBB: KING OF THE SAVOY (1937-1938)**  
Decca Jazz Heritage Series DL 9238  
(M); DL 9238 (S)

**THE WORLD'S FOREMOST AUTHORITY!**  
Professor Juleo Core, Vya V 4009  
(M); V 4009 (S)

**CHILDREN'S**  
**ZONDERVAN'S CHRISTMAS ALBUM**  
Various Artists, Zondervan ZLP 132  
(M)

**HERE COME THE BEAGLES**  
Barney, HL 964 (M); HL 964 (S)

**THE JUNGLE BOOK**  
Original Motion Picture Soundtrack,  
Disneyland 3108 (M)

**COMEDY**  
**THE WORLD'S FOREMOST AUTHORITY!**  
Professor Juleo Core, Vya V 4009  
(M); V 4009 (S)

# RCA Issues First 'Caesar' In Stereo; Stars City Opera

**NEW YORK** — The first stereo recording of Handel's "Julius Caesar" is being re-released by RCA Victor with Julius Rudel conducting the New York City Opera cast. Featured vocalists in the three-record set are Norman Treigle, Beverly Sills, Maureen Forrester and Beverly Wolff.

Also stated is the first recording of Richard Yardumian's "Come, Creative Spirit" with Anthea Brindley and the University of Philadelphia. A six-LP package will contain Haydn's symphonies performed by Denis Vaughan and the Orchestra of Naples.

Tenor James King sings songs of Schubert and Richard Strauss, while soprano Leontyne Price and pianist Andre Weis perform pop selections. Pianist Alexis Weissenberg, in his first Victor album, plays Chopin. Pianist Jacob Kravits joins violinist Jascha Heifetz and cellist Gregor Piatigorsky in Dvorak and Francaix.

## Proceeds to UJA

• Continued from page 38

"I realize we probably will never make as much money on this recording as they have offered us, but there are certain principles that must be maintained in the music business."

"Therefore, I think that what I would like to do now is to make an announcement that the net profits from all the sales of this recording would go to the United Jewish Appeal. I think that it would be very appropriate for this announcement to be made at the . . . dinner for Sam Goody."

Solomon also is furnishing displays for an album, noting that the proceeds are going to the UJA. The album cover includes the Star of David.

## Angel Issues 'Ig'or

• Continued from page 38

Rudolph Schock. The other consists of three symphonies. Also on Seraphim will be Rudolf Kempe and the Royal Philharmonic in Mendelssohn and Humperdinck and pianist Witold Malczyszyn in Brahms.

Capitol Classics include an album of romances for violin and orchestra with violinist Yehudi Menuhin and the Philharmonia Orchestra under John Pritchard. Another title has Sir Malcolm Sargent and the Orchestra of Covent Garden in Chopin.

The Victrola release includes an eight-LP set by Arturo Toscanini and the NBC Symphony of Beethoven's nine symphonies and other selections. Another title with Toscanini and the NBC has Wagnerian operas. Both albums are out in an annual release.

Two Bach Handel pressings have Reinhard Preller leading the Collegium Aureum in cantatas and other selections. Another disk has mezzo-soprano Christa Ludwig in an annual release. Recording under their release are Shakespearean songs and consort music with counter-tenor Alfred Deller, tenor Philip Desmond and the Deller Consort.

# Classical Notes

• Continued from page 39

Richard Goode is joining the crew as regular pianist. His first performance with the group will be at Jordan Hall Nov. 15. . . . The Zagreb Pro Art Quartet played music of Penderecki, Slavenkic, Grethmann, Barber and Halley Stevens. . . . Jean Martland and the Chicago Symphony played at Queens College Saturday (11). The French Philharmonic is conducting a piano competition regional contest for young artists with first prize being \$1,000 and an appearance with the orchestra. Open to residents of 11 Western, Mountain and Southwestern States from 18 to 28 years old. The contest's entry deadline is Dec. 15. FRED KIRBY

## Opera Review

• Continued from page 38

Records, for whom she has recorded extensively, plugged her in a full-page ad, while London noted her as a rising figure. "Alcina," as Miss Berganza. Krause, an asset to any operatic stage, also was in superb form and cut a dashing figure. His album of baroque airs is due on London this fall. Corena, possibly the finest basso buffo around, also contributed a top-notch portrayal. He is on London's complete recording of the opera with Siepi. The two stars also are on London's "Don Giovanni" with Mozart.

As for Siepi, he's still a supreme artist, with flawless musicianship and a graceful stage presence. He is every bit the Figure. FRED KIRBY



HAROLD LAWRENCE, Philips Records classical art director, motions for a microphone placement during a recording of Mozart's "Requiem" with the BBC Symphony in London's Watford Town Hall. Conductor Colin Davis, recently named permanent conductor of the orchestra, also featured are John Alldis Choir, soprano Helen Donath, alto Yvonne Minton, tenor Ryland Daves and bass Gerd Nienstedt.



# Country Music

## Denney Urges Country Parley's Expansion, All-Trade Workshop

NASHVILLE — Next year's gathering of the music industry in Nashville should be extended to a full week, and should include workshops and meetings for all facets of the industry, according to J. William Denney, president of Cedarwood Publishing Co.

Denney, a director of the Country Music Association (CMA), said there should be workshops for distributors, for bookers, for promoters, and for everyone involved in country music.

Taking note that this year's lone workshop was overcrowded and somewhat lost in the shuffle of the partying, Denney said the time has come to take advantage of the presence of more than 5,000 representatives of the industry.

"The convention would not lose its birthday party ('Grand Ole Opry' concept)," Denney

said, "but we're missing the boat by not filling Monday, Tuesday and Wednesday with meaningful gatherings. Thursday, Friday and Saturday could still be left for all of the current functions."

Again, as this year, the convention really began with the Music City Pro-Celebrity Golf tournament, and concluded eight days later with the Columbia Coffee Klatch. Monday and Tuesday were generally void of activity.

The coupling of the events had a decisive effect on Nashville's economy. Hotel and motel officials said their occupancy during the early days of the week were up 60 to 80 percent over a year ago.

The golf tournament also helped swell attendance at the official "Opry" birthday. Concerted authorities were forced to produce makeshift badges to

allow entrance to events. Wilma Briggs, ticket manager for the "Opry" came up with and old rubber stamp used by Judge George D. Ray more than 30 years ago, making it impossible to duplicate.

Finally, 5,008 were registered, swelling the "Opry" Trust Fund by \$50,090.

CMA also fared well during the week, receiving 30 new applications for membership in addition to its many renewals. Tom Perryman, general manager of WMTC, Murfreesboro, suggested a "Founder's Day" be held sometime early in the week next year. Perryman who has attended virtually every convention, said he had talked to Eddie Hill, Biff Collie and others and would seek to establish a day for "Old Timers" to meet. This would involve those who attended the first or second gathering.

Next year's celebration has been set for the same weekend (Oct. 17-19) with the golf tournament set for Oct. 12-13.

## Country Near A New Peak: Dick Clark

NASHVILLE — Dick Clark, owner of a country music station and former producer of "Swinging Country," predicted that, within 18 months, country music will reach unprecedented heights.

Clark said that in future TV shows he planned to use more country stars than ever before. He has utilized 52 country artists to the past.

"Country music is enjoying the stature it oode had, and will surpass that," Clark said. He can foresee more Eddy Arnold's appearing, and breaking over into the pop field.

"I believe my shows not only have helped country music, but country music has helped my shows. It brought me new audience," Clark said. He appeared here at the "Opry" birthday celebration to promote Vox Instruments.

## Goldwax Sets Country Line

NEW YORK — Goldwax Records has launched a country music subsidiary label—Timmy Records. First release will feature Kathy Davis. Like Goldwax, Timmy will be distributed nationally by Amy-Mala-Bell Records.

Last Utah, president of Amy-Mala-Bell, said he's stepping up activities in the country music field. The firm has already had country releases on the JED International and World labels. JED is owned by John Denny in Nashville. In addition, several independent producers are now working on country material to be released on the Amy-Mala-Bell labels. Dave Hawkins, Bell's Dallas producer has just signed Timmy Velvet and will soon have a country record out by him.



GENE NASH, left, and Leroy Van Dyke receive the Founding President's Award from Rick Gay, center, son of Connie B. Gay, first president of CMA. The combined award was for the work and time given to the organization by the producer and singer during the past year.

## 'Yankee' Gallico Racks Up 7 Country Hits in a Row

By ED OCHS

NEW YORK—Al Gallico of Gallico Music has chalked up seven hit records in a row, and currently has three in the top 10 of the Hot Country Singles chart—an extraordinary showing for a New York-based firm. Gallico's first country hit was "Wolverton Mountain," recorded by Claude Klieg in 1963.

Writers Merle Kilgore, Glen Sutton and Billy Sherrill, now with Epic Records, have teamed up to score hits for such country artists as Dave Houston, Leon Ashley and others. Norris Wilson, head of Gallico's Nashville office and the mainstay in the country field, has just signed Johnny Chestnut, who penned "Weakness in a Man" for Roy Drusky.

Some Gallico's past hits include "House of the Rising Sun," by the Animals; "Nitty Gritty" and "Name Game," Shirley Ellis; "She's Not There," Zombist; "Here Comes My Baby," Tremolens, and "Let Love Come Between Us," by James and Bobby Purify, currently on the r&b charts.

Gallico has recently signed with ABC to promote the score for "Henry, Sweet Henry," and future Broadway and TV productions.

Dave Houston's recording of "Almost Persuaded," a Gallico composition, won the award as the most performed record of the year, at the country music convention in Nashville last week.

## WQXR-FM Will Air Sunday Concerts of 2 Orchestras

NEW YORK — WQXR-FM, the powerhouse classical music station here, will broadcast the Sunday afternoon concerts of the American Symphony Orchestra from Carnegie Hall and the National Symphony Orchestra of Washington who the orchestra performs in Philharmonic Hall. Programs will be live and in stereo, beginning Sunday (29), according to Walter Neuma, vice-president of operations.

The station has also added taped stereo programs of the Pittsburgh Symphony Orchestra, bringing the programming roster of the station to the six major orchestras, including the Philadelphia Orchestra, the Boston Symphony Orchestra, and the Boston Pops. Additionally, WQXR-FM will present the broadcasts of the Metropolitan Opera live from Lincoln Center beginning Dec. 9.

## KUZN-TV's 'Dateline Youth' Bows Featuring Record Acts

WEST MONROE, La. — KUZN-TV (Channel 39) is bowing a new bandstand type daily show—"Dateline Youth"—featuring record acts. Host will be Bruce Stratton, program director and air personality at KUZN radio, under the name of Phil Harmooc.

Stratton said last week that the show will hit the air, soon, Monday through Friday, 5-5:30 p.m. He's now searching for 16mm sound films or video tapes from record labels, plus glossy photos to use in promotion and on the air. The half-hour show will feature students from local schools dancing, record reviews,

panels, a dance contest, and teen-opinion segments.

In addition to the bandstand show hosted by KUZN personality Don Younger and Stratton. The show, called "Tu," will be informal in nature and also use video of record artists.

show, KUZN-TV is also bowing a 10 p.m. Friday interview

**No Bagatelle Tie**  
NEW YORK — Alan Lorber announced that he has no option on the Bagatelle, a Boston group, as previously reported.

## U. S. Asks KGBS' Cherry to Write 26 Spots on History

LOS ANGELES — Hugh Cherry, radio personality and newsmen at KGBS, Los Angeles, has been commissioned by the Defense Department to write 26 "spots" on the history of country music.

Billy Ezell, talent co-ordinator

for Armed Forces Radio, has delivered the spots to Nashville for taping by such individuals as Eddy Arnold, Tex Ritter, Minnie Pearl, Ray Price, Roy Acuff and Ernest Tubbs.

Cherry, long active in the Country Music Association, now is working on five-minute spots which will give a little more depth to the subject, and will be used by Armed Forces Radio.

Cherry is an expert in the field, and is considered one of the most knowledgeable men in the industry.

## WFVG Now WAKS And Goes Country

FUQUAY-RALEIGH, N. C. — On Oct. 23, WFVG has gone from the airwaves, to be replaced by WAKS with a new full-time country music format. The 17-year-old station is a 100-watt daytime. Manager Bruce Creckmore would appreciate records and letters from artists and "perhaps a visit one day is in the Raleigh area." Gene Tyson is program director; deejays include Walt Pearson, Jim Turner and Homer Briarhopper.



TEX RITTER hosts the Fender Instrument show at the recent "Grand Ole Opry" celebration in Nashville. It was the first time an instrument company had participated.

## Yesteryear's Country Hits

COUNTRY SINGLES—  
5 Years Ago  
November 3, 1962

1. Mama Sang a Song—Bill Anderson (Decca)
2. I'm Gonna Change Everything—Jim Reeves (RCA Victor)
3. I've Been Everywhere—Heck Sear (RCA Victor)
4. Devil Woman—Marty Robbins (Gale)
5. Don't Go Near the Indians—Rex Allen (Mercury)
6. Cow Town—Webb Pierce (Decca)
7. A Girl I Used to Know—George Jones & the Jones Boys (United Artists)
8. Hello Out There—Carl Beale (RCA Victor)
9. I'm Gonna Play (Columbia)
10. Little Black Book—Jimmy Dean (Columbia)

COUNTRY SINGLES—  
10 Years Ago  
November 4, 1957

1. Wake Up Little Suzie—Everly Brothers (Cadence)
2. Jailhouse Rock/Treat Me Nice—Ella Presley (RCA Victor)
3. My Special Angel—Bobby Helms (Decca)
4. Fraulein—Bobby Helms (Decca)
5. Settle Girl—Hank Lewis (RCA Victor)
6. Home of the Blue/Give Me Love—The Everly Brothers (Decca)
7. My Shoes Keep Walking Back to You—Ray Price (Columbia)
8. Hey—Jimmy Dean (RCA Victor)
9. Holiday for Love—Webb Pierce (Decca)
10. While Lata Shakin' Gals' On—Jerry Lee Lewis (Sue)



Congratulations  
and  
Best Wishes  
to



**RED  
FOLEY**

named to

**THE COUNTRY MUSIC  
HALL OF FAME**

from his

**DECCA**  
family



RIDING TO THE  
TOP ON...



# 'Anything Leaving Town Today'

MERCURY 72741



## Dave Dudley

Published By: **NEWKEYS MUSIC**

Bookings: **KEY TALENT AGENCY**  
1531 Demonbreun St.  
Nashville, Tenn.

## Country Music

Billboard SPECIAL SURVEY For Week Ending 11/4/67

## HOT COUNTRY SINGLES

\* STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award							
3	41	YOU MEAN THE WORLD TO ME... David Houston, Epic 10224 (Gallico, BMI)	7	38	41	THIS WORLD HOLDS NOTHING (Since You're Gone) Stewart Jackson, Columbia 44283 (Cedarwood, BMI)	5
2	1	I DON'T WANNA PLAY HOUSE... Tammy Wynette, Epic 10211 (Gallico, BMI)	11	55	55	JUANITA JONES Stu Phillips, RCA Victor 9233 (Hinton-Patt, ASCAP)	3
5	2	IT'S THE LITTLE THINGS... Sonny James, Capitol 9987 (Marson, BMI)	7	46	46	YOU'VE BEEN SO GOOD TO ME... Van Trier, Data 1565 (Sunshine/Parham, ASCAP)	9
2	2	TURN THE WORLD AROUND... Edy Arnold, RCA Victor 9265 (Jorgensen, BMI)	11	4	4	I DON'T SEE HOW I CAN MAKE IT... Jean Shepard, Capitol 5983 (Champion, BMI)	6
5	8	DOES MY RING HURT YOUR FINGER... Country Charley Wade, RCA Victor 9281 (Jando, ASCAP)	10	58	58	MAKE A LEFT AND THEN A RIGHT... Johnny & Julie Morley, Capitol 5980 (Central Songs, BMI)	3
6	6	FOOL, FOOL, FOOL... Webb Pierce, Decca 32137 (Sure-Fire, BMI)	14	54	54	THE COUNTRY HALL OF FAME... Hank Locklin, RCA Victor 9253 (Yellow River, ASCAP)	3
7	4	A WOMAN IN LOVE... Bonnie Gaitter, Dot 17092 (Lin-Cal/Wingard, BMI)	13	49	49	COME SEE WHAT'S LEFT OF YOUR MAN... Johnny Derrill, United Artists 50207 (Combline, BMI)	5
18	18	WHAT KIND OF A GIRL (Do You Think I Am?) Loretta Lynn, Decca 32184 (Sure-Fire, BMI)	7	45	37	THROUGH THE EYES OF LOVE... Tommy & Gissie Brothers, MGM 12754 (Jack, BMI)	16
5	19	WHAT LOCKS THE DOOR... Jack Greene, Decca 32196 (Jando, BMI)	6	51	51	HANGIN' ON... Gordon Brothers, Barfield Int'l 1003 (Gepas/Alamo, BMI)	5
10	10	YOU CAN'T HAVE YOUR KATE AND EDITH TOO... Sterling Brothers, Columbia 44245 (Tree, BMI)	10	52	52	WONDERFUL WORLD OF WOMEN... Sonny Young, Mercury 27278 (Cedarwood, BMI)	2
11	11	CHOKIN' KING... Waylon Jennings, RCA Victor 9259 (Jorgensen, BMI)	12	48	50	THE WHEELS FELL OFF THE WAGON... Johnny Dollar, Data 1566 (Mayhew, BMI)	8
12	12	GARDENIA IN HER HAIR... Marty Robbins, Columbia 44271 (Hill & Range/Melrose, BMI)	8	56	56	I DOUBT IT... Bobby Lewis, United Artists 50208 (Ly-Ram, BMI)	6
13	9	LAURA (What's He Got That I Ain't Got?)... Lynn Anderson, Dot 17092 (Lin-Cal/Wingard, BMI)	15	68	68	BURNING A HOLE IN MY MIND... Connie Smith, RCA Victor 9235 (Gelmor, ASCAP)	2
14	14	DEEP WATER... Carl Smith, Columbia 44232 (Gallico, BMI)	11	51	51	I WANNA GO BUMPIN' AROUND... Sonny Curtis, Veeva 417 (Veeva, BMI)	7
15	13	LIKE A FOOL... Dottie West, RCA Victor 9266 (East Star, BMI)	11	67	67	BALLAD OF WATERHOLE #3... Roger Miller, Smash 2121 (Famous, ASCAP)	2
16	7	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied?)... Sheeter Davis, RCA Victor 9242 (Gissie, BMI)	16	66	66	I'LL LOVE YOU MORE... Jeanette Seay, Monument 1029 (Pamper, BMI)	2
20	20	TEAR TIME... Wilma Burgess, Decca 32176 (Forrest Mills, BMI)	11	75	75	BY THE TIME I GET TO PHOENIX... Glen Campbell, Capitol 2018 (Grove, BMI)	2
22	22	IT TAKES PEOPLE LIKE YOU... Buck Owens, Capitol 2001 (Blue Book, BMI)	4	65	65	CHURBY (Please Tell Your Love to Tom)... Glenville Brothers, Capitol 2002 (Cedarwood, BMI)	3
19	21	I TAUGHT HER EVERYTHING SHE KNOWS... Ricky Walker, Monument 1024 (Fadman, ASCAP)	7	71	71	FOR LOVING YOU... Bill Anderson, San Howard, Decca 32197 (Fadman, BMI)	2
20	15	PHANTOM 309... Red Sovine, Starday 811 (Starday, BMI)	15	57	59	MYSTERY OF TALLAHATCHIE BRIDGE... Roger White, Big A 103 (Marmaduke, ASCAP)	4
21	16	MY ELUSIVE DREAMS... David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	17	58	60	YOU DESERVE EACH OTHER... Robert McChurn, Monument 1025 (Windward Side, BMI)	3
39	39	IF MY HEART HAD WINDOWS... George Jones, Musicor 1287 (Glad/Blue Crest, BMI)	5	69	69	DALLAS... Vern Stovall, Longhorn 81 (Satan/Decca, BMI)	2
23	17	I'M STILL NOT OVER YOU... Ray Price, Columbia 44195 (Pamper, BMI)	16	60	62	SAN ANTONIO... Willie Nelson, RCA Victor 9234 (Alamo, BMI)	3
24	24	TINY TEARS... Liz Anderson, RCA Victor 9271 (Greenback, BMI)	10	61	61	LOVE ME NOW... Archie Carter, RCA Victor 9207 (Wilmaras, BMI)	3
25	24	GRASS WON'T GROW ON A BUST STREET... Sonny Price, Bama 1263 (Pamper, BMI)	9	62	62	BLUE LONELY WINTER... Jimmy Newman, Decca 32202 (Blue Book, BMI)	2
26	26	LEARNIN' A NEW WAY OF LIFE... Hank Snow, RCA Victor 9200 (East Star, BMI)	7	74	74	WIND CHANGER... Johnny Cash, Columbia 44288 (Winnick, ASCAP)	2
27	27	HOW FAST THEN TRUCKS CAN GO... Claude Gray, Decca 32180 (Veeva, BMI)	7	—	—	TRAVELING SHOES... Guy Mitchell, Starday 819 (Cedarwood, BMI)	1
36	36	GOODY GOODY GUMDROPS... Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)	9	—	—	I HEARD A HEART BREAK LAST NIGHT... Jim Reeves, RCA Victor 9243 (Hill & Range, BMI)	1
29	29	ALL MY LOVE... Don Gibson, RCA Victor 9266 (Scott-Rose, BMI)	11	—	—	TUPPELO MISSISSIPPI FLASH... Jarry Reed, RCA Victor 9234 (Veeva, BMI)	1
30	30	A GIME AT A TIME... Dol Reaves, United Artists 50210 (Pass Key, BMI)	5	—	—	ANYTHING LEAVING TOWN TODAY... Dave Dudley, Mercury 72741 (Dewberry, BMI)	1
31	31	PINEY WOOD HILLS... Bobby Bare, RCA Victor 9214 (T. M. Guppy Boy, BMI)	5	—	—	I WOULDN'T TAKE HER TO A DOGFIGHT... Charlie Walker, Epic 10237 (Windward, BMI)	1
32	32	NO ONE'S GONNA HURT YOU ANYMORE... Bill Anderson, Decca 32146 (Painted Desert, BMI)	19	—	—	THE ONLY WAY OUT (He to Walk Over Me)... Charlie Louvin, Capitol 2007 (Central Songs, BMI)	1
33	33	PARTY PICKIN'... George Jones & Merle Kilgore, Musicor 1238 (Party/Canaby, BMI)	9	71	73	FAT TALKIN' LOUISIANA MAN... Merle Kilgore, Columbia 44279 (Gallico, BMI)	3
42	42	BOTTLE, BOTTLE... Jim Ed Brown, RCA Victor 9239 (Windward, BMI)	4	—	—	GOODYE SWINGERS... Glen Garrison, Barfield Int'l 66257 (Cedarwood, BMI)	1
35	35	THE CAVE... Johnny Paycheck, Little Darlin' 0032 (Mayhew/Windward, BMI)	10	—	—	SET ME FREE... Curly Putman, ABC 10964 (Tree, BMI)	1
36	36	QUEEN OF HONKY TONK STREET... Kitty Wells, Decca 32183 (Wells, BMI)	13	—	—	WOMAN NEEDS LOVE... Marion Worth, Decca 32195 (Scott-Rose, BMI)	1
37	37	TOO MUCH OF YOU... Lynn Anderson, Chart 1475 (Peach, SEASAC)	13	—	—	BIG FOOT... Dick Curless, Tower 362 (Blue Book, BMI)	1



**DECCA RECORDS**

CONGRATULATES

**LORETTA  
LYNN**



on being named

**“FEMALE VOCALIST  
OF THE YEAR”**

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CMA FIRST ANNUAL  
COUNTRY AND WESTERN  
MUSIC AWARDS

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**DECCA RECORDS**

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# 'Grand Ole Opry' Marks 42d Year With Giant Celebration



COUNTRY MUSIC ASSOCIATION'S board of directors and officers for the coming year. Left to right, standing: George Hamilton IV, Jack Gardner, Jerry Glasser, Hal Smith, Bill Denney, Dan McKinnon, Paul Cohen, Felton Jarvis, Frank Mancini, Hep Peebles, Dick Broderick, Mike Hoyer, Bill Anderson, Bill Williams, John D. Loudermilk, William Anderson, Jack Stapp, Bill Lucas, Stan Gortokov, Larry Moeller. Seated, left to right: Bob Austin, Irving Waugh, Tex Ritter, Wesley Rose, Hal Nesley, Frances Preston, Hubert Long, Jack Loetz, Jo Walker, Roy Horton, Dick Schofield, Marty Ostrow. Missing: Stanley Adams, Tom McDermott, Harry Kalcheim, Bill Gallagher, Marty Sakin.



STEVE SHOLES (center), RCA Victor executive, is inducted into the Country Music Hall of Fame for his pioneer efforts on behalf of the industry.



MARY REEVES (right) accepts the Hall of Fame plaque on behalf of her late husband, Jim Reeves.



MRS. JOE FRANK weeps as a plaque of her late husband is unveiled as Hall of Fame winner. At left is Pee Wee King, Frank's son-in-law. Hall-of-Famers Ernest Tubb and Tex Ritter (right) look on.



OLD-TIME DECCA artist Red Foley is welcomed into Hall of Fame with an embrace from Ernest Tubb, as Ernest Tubb beams approvingly.



DOLLY KEPHART, Tucker Wayne Advertising; Joe Epstein, Luzianne Coffee; Harold Kreistein, Plough, Inc., and Ed Bunker, Inter Public, Inc., conduct combined WSM-CMA panel at "Opry" birthday celebration.



JUANITA JONES greets Lee Hazlewood at ASCAP's party at the Capitol Inn during WSM's "Grand Ole Opry" birthday celebration.



CHANCELLOR ALEXANDER HEARD, Vanderbilt University, presents "favorite son" awards to Edwin W. Creig, left, honorary chairman of the board of National Life, and John H. DeWitt Jr., right, president of WSM, Inc., for their contribution to the music industry.



LESTER FLATT AND EARL SCRUGGS bring down the house at the Columbia Records luncheon during "Opry" anniversary celebration.



ERNEST TUBB AND HIS TROUBADOURS host the Decca show in the sub-level of the Municipal Auditorium during the Nashville convention.



PORTER WAGONER and his group hosted and performed at the RCA Victor breakfast at the Municipal Auditorium during the "Opry" birthday event.



BONNIE GUITAR performs at the Dot luncheon phase of the "Grand Ole Opry" celebration.



BILL DOWNER, Jerry Crutchfield, Bill Anderson, Bob Sour, Frances Preston, Jack Stapp and Buddy Killen in BMI award presentation for "The Tip of My Fingers," by Tree Publishing Co. and Champion Music.



DECCA RECORDS

CONGRATULATES



**JACK  
GREENE**

**"MALE VOCALIST OF THE YEAR"**

**"ALBUM OF THE YEAR"**

THERE GOES MY EVERYTHING

**"SINGLE OF THE YEAR"**

THERE GOES MY EVERYTHING

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CMA FIRST ANNUAL  
COUNTRY AND WESTERN  
MUSIC AWARDS

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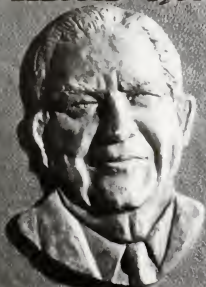
**DECCA RECORDS**

A DIVISION OF  
MCA, Inc.



# COUNTRY MUSIC HALL OF FAME

ELECTED 1967



## STEPHEN H. SHOLES

FEBRUARY 12, 1911 -

RECORD COMPANY EXECUTIVE AND GIANT INFLUENCE TOWARD MAKING COUNTRY MUSIC AN INTEGRAL PART OF CULTURAL AMERICA. WITH GREAT FORESIGHT HE ESTABLISHED THE FIRST PERMANENT RESIDENCE OF A MAJOR RECORDING COMPANY IN NASHVILLE. DISCOVERED MANY RECORD STARS INCLUDING EDDY ARNOLD, CHET ATKINS, JIM REEVES. SERVED AS CHAIRMAN OF CMA BOARD. GRADUATE RUTGERS UNIVERSITY, HONORARY CITIZEN OF NASHVILLE - AND A GENTLE MAN.

COUNTRY MUSIC ASSOCIATION



# COUNTRY MUSIC HALL OF FAME

ELECTED 1967



## JIM REEVES

AUGUST 20, 1924

JULY 31, 1964

THE VELVET STYLE OF GENTLEMAN JIM REEVES WAS AN INTERNATIONAL INFLUENCE. HIS RICH VOICE BROUGHT MILLIONS OF NEW FANS TO COUNTRY MUSIC FROM EVERY CORNER OF THE WORLD. ALTHOUGH THE CRASH OF HIS PRIVATE AIRPLANE IN 1964 TOOK HIS LIFE....POSTERITY WILL KEEP HIS NAME ALIVE....BECAUSE THEY WILL REMEMBER HIM AS ONE OF COUNTRY MUSIC'S MOST IMPORTANT PERFORMERS.

COUNTRY MUSIC ASSOCIATION



# Nashville Scene

By BILL WILLIAMS

Bill Anderson has a new personal manager. He is Bud Brown, former Canadian disk jockey, who will work in Bill's Nashville office. RCA Victor released a new single on the Browns, even though the vocal group made its last appearance together at the 42nd annual

My thanks to HOMER & JETHRO for recording my songs throughout the years and I am proud to have my name linked with theirs.

..... Unsigned

yearly show of the "Grand Ole Opry." The play side of the disk is "I'll Bring You Water." Jim Ed Brown, former member of the group, has returned to England for 10 days where he will make several TV appearances. Maxine Brown, at forecast in Billboard, has signed as a single with Chart Records. . . . The Floyd Sisters from Denver report that two clubs in the area now are using country music six nights a week. The sisters have recorded some of their own songs at Nashville and expect to announce a recording contract soon. . . . Key Talent of Nashville has completed arrangements with Lazar Emanuel to bring more talent into the Nashville Club at the Hotel Taft in New York. Dave Dudley and the Roadrunners are set for a single beginning Tuesday (31), while Jimmy Newman will take over Nov. 21 and Billy Grammer Nov. 28.

Porter Wagoner's name was inadvertently omitted from a story last week listing the consistent chart makers from the "Grand Ole Opry." Porter is among the top ones. . . . Wilma Lee and Stony Cooper are with Decca Records and doing well. Their

bookings also are on the increase.

Leon Ashley and Margie Singleton were selected upon the plush 1,200-seat Country Gentlemen's Lounge in Minneapolis. They'll be followed two weeks later by Claude Gray and the Graymen. . . . Gordon Terry has taken over at the Blue Poodle in Nashville. . . . Joe Miller, Capitol artist, has moved to Stan Pat Enterprises, in Hollywood for exclusive TV representation. . . . David Houston opened at Atlanta's Playroom, followed by the Goodie Brothers. The Green-slows follow. . . . Rita Faye, Charlie Louvin and Ray Pennington into Denver for taping of the "Bob Hope" syndicated TV show. . . . More than 30 governors signed proclamations, naming October Country Music month. . . . Don Bowman, CMA's Comedian of the Year, has just taken a brief

Former WSIX disk jockey (1953), Jack Dalley, now is a singer-producer in Ohio. Nashville, has his own record label and is looking for a live country band to join him over there for four months next summer. Anyone who comes, he writes, is guaranteed a record contract. . . . The Acuff-Rose message center at the recent convention in Nashville was the busiest spot in the city. It handled telephone calls on a 24-hour basis and written messages throughout the daylight and early night hours. . . . Capitol's Bobbie Gentry was the most sought-after entertainer at the gathering, although she best female vocalist. . . . Country singer Jean Vail was reportedly robbed of three diamond rings and an expensive pin from her Nashville home. She just began recording for the Stop label of Pete Drake. Music publisher Franz Schubert of Fort Worth shook hands with every one of the 5,009 persons registered at the convention.

Sony James spent a week in the recording studios, seeking his 13th consecutive top record. . . . Hugh X. Lewis has made several appearances on the "Grand Ole Opry" each of the recent weekends he has been in the city. With the response he has been getting it would not be surprising if he is back for more. . . . Bobby Lord resumed his daily local TV show in Nashville (25) after a four-month hiatus, during which time it was run effectively by Boyce Hawkins. Jerry Byrd and his orchestra return with Bobby.

Bill Anderson, the singer, and Bill Anderson of Country Song Roundup are now both on the board of directors of CMA. One of their biggest followers is Congressman Bill Anderson of Tennessee. . . . Skeeter Davis and the Lonesome Rhodes were tablemates of Lee Hazlewood and his wife at the RCA Victor breakfast. They were among the most photographed. . . . George Hamilton IV, appearing on a recent TV show with John D. Loudermilk, sang nothing but Loudermilk's songs. His first hit, "A Rose and a Baby Ruth" was penned by prolific writer, and his current smash, "Break My Mind" was also a Loudermilk creation. . . . Del Wood's son Wesley, accompanied the piano group on all of her recent appearances. . . . WSM's Dave Overton, who handled the "Opry" Spectacular, proved why he has been delegated time and again the top emcee in America.

## Tennessee Folklore Society to Meet

MARTIN, Tenn.—The 23d annual meeting of the Tennessee Folklore Society here will feature everything from old-time blues singing to demonstrations of the dulcimer.

The meeting, scheduled for Friday and Saturday (3-4) will feature authentic party games and folk dancing, folk songs, a study of the traditions of folk humor, and demonstrations of various folk instruments. Headquarters for the two-day music-study session will be the Martin branch of the University of Tennessee.

Billboard SPECIAL SURVEY For Week Ending 11/4/67

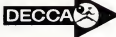
## HOT COUNTRY ALBUMS

★ STAR Performer-LP's registering proportions spread progress this week.

This Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	2	<b>TURN THE WORLD AROUND</b> Eddy Arnold, RCA Victor LPM 3609 (M); LSP 3609 (S)	8
2	1	<b>YOUR TENDER LOVING CARE</b> Brenda Lee, The Buckle, Capitol T 2790 (M); LSP 2790 (S)	10
3	4	<b>BRANCO MAN</b> Merle Haggard & The Strangers, Capitol T 2789 (M); LSP 2789 (S)	6
4	3	<b>OOE TO BILLIE JOE</b> Bobbie Gentry, Capitol T 2830 (M); LSP 2830 (S)	8
5	5	<b>CARRY'N' ON WITH JOHNNY CASH &amp; JUNE CARTER</b> Johnny Cash, Columbia CL 2725 (M); CS 9626 (S)	10
6	6	<b>TOWNSHIP CARMEN</b> Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	10
7	7	<b>I'LL NEVER FIND ANOTHER YOU</b> Sonny James, Capitol T 2788 (M); LSP 2788 (S)	10
8	8	<b>LOVE OF THE COMMON PEOPLE</b> Wayne Jennings, RCA Victor LPM 3625 (M); LSP 3625 (S)	11
9	9	<b>HITS BY GEORGE</b> George Jones, Mercury MM 2128 (M); MS 3128 (S)	13
10	10	<b>JOHNNY CASH'S GREATEST HITS, VOL. 1</b> Johnny Cash, Columbia CL 2670 (M); CS 9470 (S)	16
11	11	<b>HACKSAW AINT A VERY BIG BIRD</b> Norman Jackson, RCA Victor LPM 3636 (M); LSP 3636 (S)	9
12	12	<b>BEST OF EDDY ARNOLD</b> Eddy Arnold, RCA Victor LPM 3645 (M); LSP 3645 (S)	28
13	13	<b>THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS</b> Willie Nelson, RCA Victor LPM 3658 (M); LSP 3658 (S)	2
14	14	<b>BANNY BOY</b> Tex Price, Columbia CL 2697 (M); CS 9477 (S)	24
15	17	<b>GENTLE ON MY MIND</b> Gene Campbell, Capitol T 2809 (M); LSP 2809 (S)	5
16	16	<b>I'M A LONESOME FUGITIVE</b> Merle Haggard, Capitol T 2702 (M); LSP 2702 (S)	15
17	18	<b>COLD HARD FACTS OF LIFE</b> Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	21
18	20	<b>JUST BEFORE THE MOON</b> Tex Ritter, Capitol T 2786 (M); LSP 2786 (S)	9
19	19	<b>ALL MY LOVE</b> Don Gibson, RCA Victor LPM 3643 (M); LSP 3643 (S)	11
20	23	<b>THE BIG HITS</b> Stellar Brothers, Columbia CL 2719 (M); CS 9519 (S)	5
21	21	<b>FOLKSY</b> George Hamilton IV, RCA Victor LPM 3654 (M); LSP 3654 (S)	9
22	22	<b>MY ELUSIVE, OREANS</b> David Houston & Tammy Wynette, Epic LP 24335 (M); BN 26123 (S)	10
23	12	<b>ALL THE TIME</b> Jack Stevens, Decca DL 4904 (M); DL 74904 (S)	18
24	24	<b>YOUR FOREVER DON'T LAST VERY LONG</b> Jean Shepard, Capitol T 2765 (M); LSP 2765 (S)	6
25	32	<b>I FORGOT TO CRY</b> Charlie Louvin, Capitol T 2787 (M); LSP 2787 (S)	5
26	27	<b>MR. MEL</b> Mel Tillis, Kapp KS 1555 (M); KS 3555 (S)	12
27	15	<b>IT'S SUCH A PRETTY WORLD TODAY</b> Wynn Stewart, Capitol T 2757 (M); LSP 2757 (S)	20
28	—	<b>BILL ANDERSON'S GREATEST HITS</b> Decca DL 4859 (M); DL 74859 (S)	1
29	30	<b>A BIRD NAMED YESTERDAY</b> Skeeter Davis, RCA Victor LPM 3653 (M); LSP 3653 (S)	2
30	35	<b>YOU'LL ALWAYS HAVE MY LOVE</b> Wendy Jackson, Capitol T 2812 (M); LSP 2812 (S)	3
31	—	<b>BEST OF CONNIE SMITH</b> RCA Victor LPM 3640 (M); LSP 3640 (S)	1
32	—	<b>QUEEN OF HONKY TONK STREET</b> Ricky Wells, Decca DL 4929 (M); DL 74929 (S)	1
33	33	<b>ANOTHER STORY</b> Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	17
34	34	<b>GAVE QUARTER COUNTRY</b> Mersey MC 21123 (M); SR 61133 (S)	6
35	—	<b>GEMS BY JIM</b> Jim Ed Brown, RCA Victor LPM 3655 (M); LSP 3655 (S)	1
36	24	<b>BUREKOV CHURCH</b> Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	13
37	38	<b>HEAR THE WHISTLES BLOW</b> Lester Flatt & Earl Scruggs, Columbia CL 2686 (M); CS 9486 (S)	4
38	37	<b>SINGING WITH FEELING</b> Loretta Lynn, Decca DL 4950 (M); DL 74950 (S)	2
39	37	<b>COOL COUNTRY</b> Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	18
40	40	<b>GO TO CAL'S PLACE</b> Cal Smith, Kapp KS 1557 (M); KS 3557 (S)	9
41	43	<b>NOW IS A LONELY TIME</b> Ray Donny, Mercury MC 21118 (M); SR 61118 (S)	5
42	42	<b>THAT MAN, ROBERT MITCHELL . . . SINGS</b> Montgomery ATP 8084 (M); ATP 8084 (S)	3
43	39	<b>OISEL ON MY TAIL</b> Jim & Jessa, Epic LP 26314 (M); BN 26314 (S)	17
44	—	<b>LAURA</b> Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)	1
45	42	<b>MY KIND OF COUNTRY</b> Hugh X. Lewis, Kapp KS 1522 (M); KS 3522 (S)	3

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& STONEY  
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# BOBBY VEE

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\* "Come Back When You Grow Up" #55964  
Looking like a million with the*

## "BEAUTIFUL PEOPLE"

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\* CERTIFIED MILLION SELLER





# International News Reports

## DGG Plant Rolls at Top Speed

By OMER ANDERSON

HANOVER—Deutsche Grammophon is pushing production of its big multi-album special fall releases, offering the world's largest single pressing plant complex here.

The plant is pressing five complicated albums for its special offering while meeting its heavy seasonal pop and classical pressing commitments. The Grammophon pressing operation is unrivaled for its complexity and sophistication. It is being conducted in Europe's largest and most modern plant.

An idea of the operation's complexity can be gained by the fact that the five subscription albums include one with 11 LP's, one with seven LP's and one with five LP's. Deutsche Grammophon's two plants in Hanover have a daily capacity of about 200,000 records. Grammophon executives pointed out that production is complicated by the requirement for precise scheduling of not only pressing of the five special albums, but also the pressing of a state of new pop titles for Polydor, Grammophon's pop label, and for the regular Grammophon seasonal classical program.

Aside from pressing for its own labels, the Grammophon plants here do pressing for Philips and other record companies.

The big fall subscription program now rolling

off the presses at Hanover consists of the following albums:

Herbert von Karajan conducting Tchaikovsky's symphonies, violin concertos and piano concertos (seven LP's); Bruckner's nine symphonies, with Eugen Jochum and the Berlin Philharmonic and the Bavarian Radio Symphony Orchestra (11 LP's); Telemann's "True Music Master" on Grammophon's Archive Production label, with the Instrumental Ensemble of the Archive Production under Josef Ussamer, and Edith Mathis, soprano; Hertha Töpper, alto; Ernst Haefliger, Gerhard Unger, tenors; Barry McDaniel, baritone (five LP's); Karl Boehm's recording of Mozart's "Don Giovanni" (four LP's); and Beethoven's recording of Haydn's "The Seasons" (four LP's).

The Hanover plants are working at peak capacity to get the largest number of albums into shops and onto freight aircraft and ships for the new season. Grammophon executives operate on the theory that, given the present hotly competitive market for subscription releases, the record company that can get the most albums into the shops the fastest, will post the biggest sales.

Grammophon does most of its pressing for the export markets, in the case of big albums, at Hanover.

## PlayTape in 700G Push in Italian Mart

ROME — PlayTape has launched a \$700,000 promotion advertising in leading Italian newspapers and magazines, TV clips, radio commercials, movie shorts and competitions.

A number of leading Italian record companies have licensed their repertoire to Consorti, the Italian representatives of PlayTape, and the expectation is that local duplication of cartridges will start next year.

Adalberto Tiberia, former Consorti representative in New York, will manage the campaign. Tiberia said that Consorti has been importing PlayTape machines and cartridges from Japan since September.

The PlayTape machines—1200, 1310 and Kiddie models—all retail at \$39.20. Four-title cartridges and 12-minute cartridges of children's stories sell at \$2.72 and eight-title cartridges at \$6.08. Discounts allowed to retailers range from 35 to 40 per cent.

Rifi, Ricordi, CGD, Saar and

Vis-Radio have granted Consorti exploitation of their catalogs and most of the foreign labels they represent in Italy. These labels include Atco, Atlantic, Monument, Mateis, Turnabout, 20th Century-Fox, Vox, Westminster, Amadeo, AS Polona, Bang, Cameo, Epic, Impact, Major, Sma, MGM, Major-Minor, Metron, Miramir, Pacific Jazz, Page One, Parkway, Sound, Surrey, Vanguard, Verve, World Pacific, Ad-M, Audio Fidelity, Festival, GNP, Crescendo, Yoda, Muscor, Project 3, Reprise, Riviera, Scepter, Warner, Concord, Contact, Counterpoint, DiscAZ, Dot, Everest, Folkways, Mode, Red Bird, Roulette, Vogue, Zafiro and Hanna-Barbera.

PlayTape cartridges currently available from Consorti include five EP cartridges with children's stories, 27 cartridges with Italian artists such as Mina, I Giganti, Fausto Leali, Caterina Caselli, Gigliola Cin-

quetti, Bobby Solo, Wilma Goich and Milva, and 50 EP and 5 LP cartridges featuring Louis Armstrong, Herby Alpert, Ray Charles, Connie Francis, Herman's Hermits, the Kinks, the Mamas and the Papas, Dean Martin, Frank Sinatra, Chris Montez, Sergio Mendes, Trini Lopez, Nancy Sinatra and Count Basie. Consorti has also released Neapolitan songs from the specialized Italian catalog, Vis-Radio.

Mechanical copyright fees for the cartridges are paid to SEDRIM at the rate of 11 cents per EP cartridge and 20 cents for other formats.

Tiberia reported that several had been sold and EP cartridge sales were a level per play-back machine sold.

Meanwhile Consorti has created a new record company, Contape, to produce product in both disk and PlayTape cartridge form. Negotiations are in progress with artists and groups.

Consorti will also enter the music publishing field and has signed an agreement for mutual representation with North Atlantic Music-Diki of New York.

## DGG Revamps Germany Arm

HAMBURG — Deutsche Grammophon has announced a corporate reorganization which will make the Deutsche Grammophon organization in West Germany a separate corporate entity.

The German organization will be headed by Richard Busch, who will be chief of "Direktion Deutschland" (management for Germany).

Other executives for the new organization are Oskar Dressler, chief of the Polydor (pop) product staff for Germany; Heinz Hode, distribution chief; and Peter Erdmann, sales chief.

Headquarters for the new organization will be at Deutsche Grammophon's headquarters in Hamburg.

There are now Grammophon subsidiaries in Belgium, England, France, Holland, Norway, Austria, Sweden, Mexico and Canada.



THE NEWEST member of the RCA group of international licenses is Prodisco of Bolivia. In the center above, Laureano Rojas, Prodisco president, signs the agreement with Jose Vias, left, RCA's manager of Record Marketing and License Relations in Latin America, and Dario Soris, Division vice-president of RCA Victor's International Department.

## WM's Kluger Widens Palette Distribution in Israel, Greece

BRUSSELS — World Music's Roland Kluger returned to Brussels after a trip to Israel and Greece aimed at widening the distribution of Palette Records.

In Israel Kluger met with Dov Zeira, managing director of Hatakitz, Yip! Kinchil of Palestine, Orient, and Simon Schmidt of CBS.

In the music publishing field he entered an agreement with Mrs. Bar-Elan of Saba and took some original Israeli copyrights for exploitation in Europe.

In Greece he met with Martin Gear of Music Box. Strong emphasis was placed on the promotion of Digno Garcia among the Greek artists.

Kluger also talked with Elwyn Jones of EMI which exports the Palette label to various Middle East countries.

In Brussels Kluger was visited by Teiji Kusano of Shinko Music whose copyright "All of

You" now has two recordings on the Belgian market. Other local recordings are planned. Kusano showed interest in the Belgian group the Kinn, and plans extensive promotion of the group in Japan.

Another recent visitor to the World Music office was Chris Vaughan, the company's Australian representative, who also met Geoffrey Heath, general manager of Good Music, London, while he was in Brussels.

Heath later returned to London with albums of the Mertens Brothers and Andre Brasseur and Digno Garcia, for whom he has concluded a deal for the U. K. with MGM.

Kluger is meeting with Arnone executives regarding Benelux releases of Palette Records for 1968 and on his return to Israel, for two days of talks on new releases and the new San Remo songs.

## Warsaw Jazz Jamboree Is Termed Swingiest Ever

By ROMAN WASCHKO

WARSAW — The 10th International Jazz Jamboree here, Oct. 12-15, was the most successful in the history of the event. In addition to new and established Polish jazz talent, the festival featured the Roland Kirk Quartet, the Charles Lloyd Quartet, French violinist Jean-Luc Ponty, American singer Bill Ramsey, currently living in Switzerland; the Red O'Jans traditional jazz band from Australia, the Martial Solid Trio, and the George Fane Quartet.

Other countries represented by jazz groups were East Germany, Bulgaria, Denmark and Czechoslovakia. Hilt of the Jamboree was Roland Kirk, and the group of Charles Lloyd also made a big impression. Lloyd gave a long press conference during the festival and talked for an hour on his music and philosophy which created no less excitement than his playing.

The Martial Solid Trio played well and the avant garde in jazz was well represented by Germany's Manfred Schoof Quintet. Major disappointment was the appearance of George

Fame with a quartet instead of a big band.

During the Festival the Polish Jazz Federation held a conference and proposed the formation of a European Jazz Federation, which would include festival organizers, promoters, critics and others professionally involved in jazz. The idea was well received and a preliminary committee was formed.

## Gregar's Greif in England for Talk

LONDON — George Greif, executive officer of Greif Records which is distributed in the U. S. by Epic, is here for meetings with Island Records' Chris Blackwell and Jimmy Miller, producer of Spencer Davis and Traffic. Greif represents Island in the U. S. He is also negotiating 1968 British tours for the New Christy Minstrels and Jose Feliciano, Garra (Italy) artist.

Before arriving here, Greif met with Philips representatives in Copenhagen and Amsterdam and was in Rome for negotiating recording sessions at the RCA studios.

## Campbell-Connelly Obtains 'Charity' British Pub Rights

LONDON — Campbell-Connelly has acquired British pub rights in "Sweet Charity," which opened here Oct. 12. The score was obtained by Roy Berry, managing director, on his recent trip to the U. S., on which he also gained British rights in "Sunny" and "Something Stupid."

Campbell-Connelly has formed Vaudeville Music, Ltd., in association with songwriter Geoff Stephens. The company will feature material obtained by Stephens and recorded by the New Vaudeville Band.

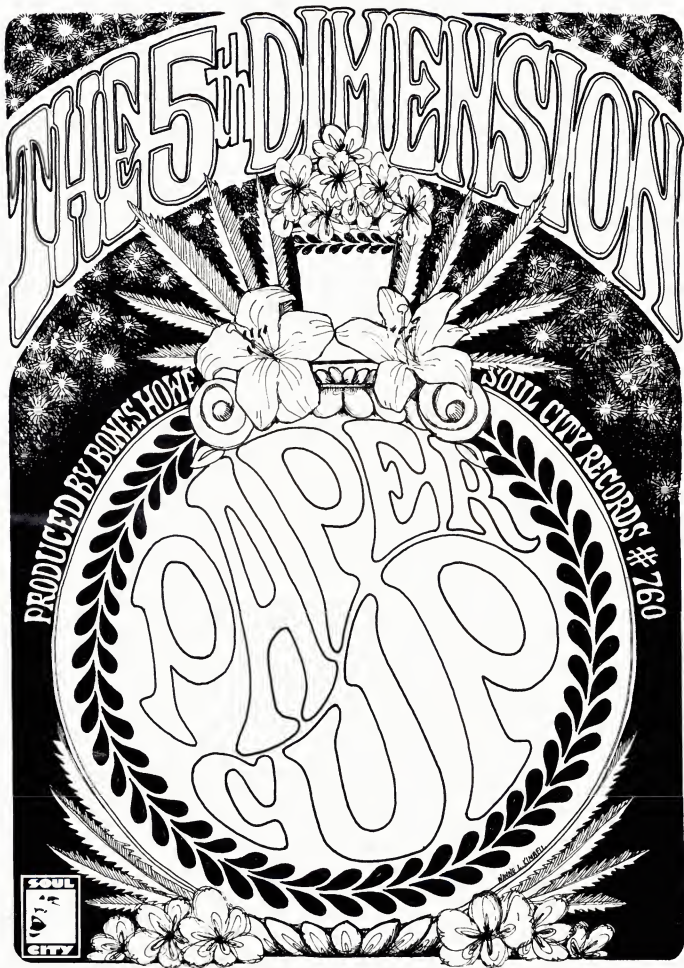
Quorum Music, Ltd., has been formed with producer Steve Rowland and financier Ronnie Greenstein. Quorum will specialize in recording plans of Double-R Productions, which has recorded the Herd.

Other new companies are Charlie Tunes, Ltd., owned by

Charles Silverman, co-manager of Herman's Hermits, and Phil-Ed, which will feature compositions of arranger-composer Phil Dennis, who soon will appear on Deram Records with his own orchestra.

Campbell-Connelly also has signed songwriter Brian Morris, who has waxed a master of his own compositions. George Seymour, the firm's general manager, who has been active with Vinco Music, Ltd., has recordings pending by Matt Monro and Tom Jones. Songwriter Graham Gouldman is writing and producing the next Mindbenders disk, "Schoolgirl," also is writing "Naughty Nippon Nights" for the Beatles. Gouldman has completed five new compositions for the Herman's Hermits film "Mrs. Brown You've Got a Lovely Daughter."





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# Poydor Will Distribute DGG's Product in Canada

MONTREAL — Polydor Records Canada Ltd., established more than a year ago and hitherto acting primarily as a liaison office, and Quality Records Ltd., distributor of the Deutsche Grammophon classical line for some years, have decided that Polydor will take over distribution of DGG product in Canada immediately.

In line with its new activities, Polydor's Canadian head office has moved to larger premises at 4115 Sherbrooke St. W. in Montreal, and managing director Fred Exco has made the following appointments: national sales manager, Rudy Assaly,

formerly director of sales with Musimart Ltd.; Ontario sales manager, Don Carter, returning to the record industry after a brief period in another field; previously with London Records; classical promotion manager, Gilles Marchand, formerly with Capitol sales representative; a Capitol sales representative in Montreal; Quebec sales representative, Gilles Lepitre, previously with Capitol and Quality; and John Turner, former CIEM, Montreal, assistant manager.

Polydor will open a depot in Toronto in the near future, with plans to establish a branch in Vancouver at a later date.

# RSI-Italiano Picks 9 New Hot-Action Records in Italy

MILAN — RSI-Italiano has selected the nine new records creating action in Italy for shipment in October. The selection is made by Germano Russettio, Billboard's director of Italian operations.

The subscribers to RSI-Italiano include record companies and music publishers who review the records and songs for their value in the particular market. RSI-Italiano also supplies the English translation to the Italian lyrics and information as to where licensing arrangements can be made.

Following is a list of the nine records selected: "Iraresi" by Gianni Morandi (RCA-Italiana),

published by RCA-Italiana; "Parole" by Nico e I Gabiani (City Ariston), published by Ariston; "Non Dimenticare Le Mie Parole" by Rita Pavone (RCA-Italiana), published by Curci; "Io Potrei" by Orietta Berti (Phonogram), published by Telstar; "Per Conquistare Te" by Rocky Roberts (Durium), published by Durium/Sugar-music; "Cercate Di Abbracciarvi Il Mondo Come Noi" by I Roks (RCA-Italiana), published by RCA-Italiana; "Una Testa Dura" by Isabella Iannetti (Dolbeare), published by Dolbeare; "Il Cielo" by Lucio Dalla (RCA-Italiana), published by RCA-Italiana; and "Il Successo" by I Roks (DET), published by Campi Music.

# Hope and Vikki Carr to Do The Palladium for Royalty

LONDON — Bob Hope and Vikki Carr have been named for the 1967 Royal Variety Performance at the London Palladium on Nov. 13 in a bill to be presented by Bernard Delfont and Leslie MacDonnell in conjunction with Arthur Scott of the Variety Artists Benevolent Fund. Queen Elizabeth and the Duke of Edinburgh will attend the show.

Hope has starred in the Royal program before, but it is Carr's first command occasion. Other international talent in the two and a half hour show includes Mireille Mathieu and the British-born Bluebell Girls from France, and the Rumanian National Dance Co. and Orchestra.

Others selected in a predominantly British bill are Tommy Cooper, Ken Dodd, Val Doonican, Mireille Mathieu, Dick Henderson, Tom Jones, Lulu, the Rockin' Berries, Harry Secombe and Sandle Shaw.

The show will be staged by

Robert Nesbitt, and will be aired to the independent TV channels by ATV Nov. 19 for a fee of \$75,000. Artists give their services free, and all proceeds go to the Variety Artists Benevolent Fund, which has received \$1,350,000 from the 38 Royal Variety performances held to date.

# Cabot Sharpens Ties With U. S.

PARIS — Vogue President Leon Cabot returned to Paris after an 18-day visit to the U. S. and Canada where he strengthened ties between Vogue and its various American affiliates. Accompanying Cabot on the trip were Leo Vidale, production director, Cesar Rossini, administrative director, and Paul Claude, director of the copyright department.

The Vogue team's itinerary included a visit to the newly founded Warner Bros. Seven Arts Records of Canada Ltd., which is now representing the Vogue label in Canada. Cabot and his party traveled to Los Angeles for talks with the directors of Warner-Reprise, with particular reference to Petula Clark.

# Laurie, Vogue Pact

NEW YORK — Laurie Records and Vogue Records have signed a two-year renewal for the Laurie Records catalogue, which includes Rust and Providence labels for the French and Belgian territories.



GUY LOMBARDO was a recent visitor to Capitol Records (Canada) Ltd.'s new headquarters, where he was greeted by executive vice-president and general manager, Edward Leatham, right. Lombardo and the Royal Canadians were in Toronto to play for the city's official Centennial Ball, one of many appearances in their native land for centennial year concerts and dances.

# From The Music Capitals of the World

## BUENOS AIRES

Eduardo Arjuz arrived from Brazil to make TV and personal appearances. . . . Raphael is here from France for his third film and a TV performance. . . . Italian singer Nina and Danny Kaye will appear at the Opera Theater in November. . . . Barbara and Dick, a local duo, will go to Rome for a recording date. . . . Music director and arranger Lucio Milena is in Europe to contract songs for his publishing firm. . . . "Si Yo Fuera Poeta," (If I Were a Poet), written by Dino Ramos, won first prize at the International Song Festival in Trujillo, Peru.

## RUBEN MACAIDO

## CHICAGO

ABC's Kathy Kergen, a British big-better, has just closed at the London House. Ron Elman comes to this club Nov. 6. . . . The beat of the Triangle concert series goes on. On Oct. 27, Judy Collins was at Orchestra Hall; Johnny Carson and Leslie Gore appeared in two concerts at Medinah Temple on Oct. 28; Glen Yarbrough is at Orchestra Hall Nov. 3, as part of the

# 'Teenage Opera' Set for 2 LP's

LONDON — Mark Wirtz, producer and co-writer of "Excerpts From a Teenage Opera" hit by Keith West, will release the complete opera in the form of two LP's. The first is tentatively set for next summer, with West doing a singing narrative and two of three other pop names featured.

Meanwhile, another single from the opera is scheduled for mid-November. It couples "Sam" sung by Keith West and "The Woods" by the Woodentops, written by the Mark Wirtz Orchestra and Chorus. There will be another West single and possibly some by other artists from the work in coming months.

Wirtz recently returned from Germany, where he recorded church bells for inclusion in the opera LP's. Discussions are in progress to reach a deal to film the "Teenage Opera."

series and Charles Aznavour following at the Hall Nov. 10-11. Pete Seger makes his fifth Triangle appearance Nov. 17-18 at Orchestra Hall. . . . Wayne Cochran returned to the Happy Medium Theater Oct. 24, scene of a personal appearance triumph last June. . . . IN THE STUDIOS: Bill Shepherd was at Universal last week cutting a follow-up by the Esquires on Bunky and shepherding the first session by a new Chicago artist, Glenn Wyatt. Bill Transit was in the same studio supervising the first session of an Indianapolis group, the Delvados. . . . Transit was also at Universal recently for the first session.

(Continued on page 64)

# Jeanneret Chairs RCA Paris Meet

PARIS — Andre Jeanneret, president of the Decca-RCA-Vega group in France, presided over an RCA congress at the Paris headquarters of the Societe AREA, RCA licensees in France. The congress was attended by RCA representatives from Germany, Belgium, Switzerland and the U. K. The Belgian delegation was headed up by Pélgrims de Bigard, principal shareholder in French RCA.

Swiss RCA was represented by Peter F. Baumberger, vice-president and managing director of RCA overseas, and Kuntle.

Jacques Buche, commercial director of AREA conducted the congress which discussed commercial, artistic and promotional aspects of RCA's European operation.

# Dip Markka Value

HELSINKI — The Finnish government's decision to devalue the markka is expected to result in retail price increases for imported records. At the same time Finnish exports of records may well benefit from being available to foreign countries at more competitive prices. The devaluation is of the order of 23.8 per cent. The markka, formerly equivalent to 31.25 U. S. cents is now worth 23.81 cents.

# German Disk \$ Hike Seen

BONN — The German record industry is warning that a general increase in disk prices will be necessary when the new added-value (Mehrwertsteuer) takes effect next year.

West Germany is adopting the added-value tax, which is based on the French tax system, to harmonize the tax structure inside the European Common Market.

German record firms will be forced to raise prices because of the refusal of the Bundestag so far to classify records as "cultural goods," which would entitle the record industry to a lower apical tax rate of 5 per cent as against the normal rate of 10 per cent which will apply otherwise.

Record company executives estimate that record prices will rise about 10 to 15 per cent. There is talk of hiking singles, for example, from \$1.20 to \$1.25.

# Raphael Record Ban Rejected

PARIS — The Tribunal de Commerce has rejected an application by the Spanish record company Hispavox to ban the sale in France of recordings made by top Spanish artist, Raphael, under the name of Pathe-Marconi.

In its application, heard by the president of the tribunal on Oct. 18, Hispavox also demanded that all records made by the singer for Pathe-Marconi should be withdrawn from commerce.

Rejecting the application the Tribunal held that the rights of Hispavox in relation to Raphael were "too litigious."

Pathe - Marconi signed Raphael to an exclusive contract some weeks ago but Hispavox claims that it still has the artist under exclusive contract.

# Louis, Vaughan For S.R. Festival

MILAN — Louis Armstrong and Sarah Vaughan will participate in the 1968 San Remo Festival, Feb. 1-3, under the banner of an Italian record company, CDI, and each of them will perform two Italian songs in Italian. Quincy Jones will conduct the orchestra and will provide the arrangements. CDI will control world-wide rights on the recordings, which will be released in Italian and English.

# Richard in Tokyo

TOKYO — Cliff Richard, EMI artist, appeared at the Tokyo Shibuya Kokaido and Hibuya Kokaido (concert halls) Oct. 18-19 to standing-room-only audiences. It was Richard's first appearance with a full band backing and without the Shadows. Norrie Paramor, EMI's art director, conducted a 26-piece orchestra composed of Japanese musicians. Recordings were made from the concerts and will be released on EMI. Cliff Richard album in the near future.





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## ARGENTINA

(Country Escenas a la fama)  
 \*Denotes local origin

- |                  |                  |                        |                             |                     |
|------------------|------------------|------------------------|-----------------------------|---------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                      | LA CARCEL DE SING-SING      | Time (Ferre)        |
| 2                | 4                | LA BALSA... (Gato)     | (Vial)                      | "Sunny Boy" (Cris)  |
| 3                | 1                | YOU NEED IS LOVE       | -Bates (Gómez-Ferrera)      | "The World We Knew" |
| 4                | 1                | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) | -Ferre              |
| 5                | 5                | ADORO-Armado           | -Armado (Rico)              | -Ferre              |
| 6                | 6                | ROCK IT                | -Roy (Verde)                | "Mr. Tombeo" (CBS)  |
| 7                | 7                | EVEN THE BAD TIMES     | -Abe GODO-Tremelco          |                     |
| 8                | 8                | TOPO ES MENTIRA        | -Pablo Ortega (RCA)-Korn    |                     |
| 9                | 9                | A WHITER SHADE OF PALE | -Pencil Harmon              |                     |
| 10               | 10               | TRISAGO DE SOLTERO     | -Rico (CBS)                 |                     |

## BELGIUM

(Country "HUMS" (Magazine))  
 \*Denotes local origin

- |                  |                  |                               |                          |  |
|------------------|------------------|-------------------------------|--------------------------|--|
| <b>This Week</b> | <b>Last Week</b> | 1                             | THE LAST WALTZ           | -Engelbert Humperdinck (Decca)-Francis Day |
| 2                | 1                | SAN FRANCISCO                 | -McKenzie (CBS)-Ben      |  |
| 3                | 1                | I'VE BEEN A RICH MAN          | -Roy Whitaker (Imperial) |  |
| 4                | 2                | I'LL NEVER FALL IN LOVE AGAIN | -Tom (Decca)-Euse        |  |
| 5                | 2                | THE WORLD WE KNEW             | -Frank Sinatra (Vocal)   |  |
| 6                | 3                | FONCIANA                      | -Boris (Decca)           |  |
| 7                | 4                | EXPERT FROM A HOREN OPERA     | -Keith (Parlophone)      |  |
| 8                | 5                | TENEN ZIEN EN TWIGEN          | -M. Tura (Palmette)      |  |
| 9                | 6                | GEFF MY MAAR EDDY             | -Mick (Aard)             |  |
| 10               | 7                | ROCK IS JE MOND-EDDY          | -Wally (Aard)            |  |

## BRITAIN

(Country Record Retailer)  
 \*Denotes local origin

- |                  |                  |                     |                                       |                       |
|------------------|------------------|---------------------|---------------------------------------|-----------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                   | MASACHUSETTS-Bee                      | Gers (Polydor)-Ahilal |
| 2                | 1                | THE LAST WALTZ      | -Engelbert Humperdinck (Decca)-Ahilal |                       |
| 3                | 2                | HOLE IN MY SHOE     | -Wilson (Meridian)                    |                       |
| 4                | 3                | FLUZY BROADWAY      | -Wilson Pickett (Atlantic)            |                       |
| 5                | 4                | FLOWERS IN THE RAIN | -More (RCA-Zonophone)                 |                       |
| 6                | 5                | THE LETTER-Bob Tops | -Gordona (Parlophone)                 |                       |
| 7                | 6                | ZARABADI            | -Dave Doz                             |                       |
| 8                | 7                | FROM THE UNDERWORLD | -Herd (Fontana)                       |                       |
| 9                | 8                | HOMBOUR             | -Proced Harum                         |                       |
| 10               | 9                | LAKE ME A WAY       | -Frankie Vaughan                      |                       |

- |    |    |                           |                             |
|----|----|---------------------------|-----------------------------|
| 22 | 17 | LET'S GO TO SAN FRANCISCO | -Bourne (Dram)              |
| 23 | 18 | SAN FRANCISCO NIGHTS      | -Gers (Polydor)-Bourne      |
| 24 | 19 | AMMOL (MOM)               | -Mond (CBS)                 |
| 25 | 20 | HEARTS-AMEN CORNER        | -Waters (Meridian)          |
| 26 | 21 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 27 | 22 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 28 | 23 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 29 | 24 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 30 | 25 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 31 | 26 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 32 | 27 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 33 | 28 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 34 | 29 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 35 | 30 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 36 | 31 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 37 | 32 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 38 | 33 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 39 | 34 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 40 | 35 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 41 | 36 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 42 | 37 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 43 | 38 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 44 | 39 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 45 | 40 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 46 | 41 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 47 | 42 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 48 | 43 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 49 | 44 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |
| 50 | 45 | THE WORLD WE KNEW         | -Frank Sinatra (Music Hall) |

## EIRE

(Country New Spotlight, Dublin)  
 \*Denotes local origin

- |                  |                  |                               |                             |                                |
|------------------|------------------|-------------------------------|-----------------------------|--------------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                             | THE LAST WALTZ              | -Engelbert Humperdinck (Decca) |
| 2                | 2                | EXPERT FROM A HOREN OPERA     | -Keith (Parlophone)         |                                |
| 3                | 3                | FIVE LITTLE FINGERS           | -Frankie McBride (Meridian) |                                |
| 4                | 4                | BLACK VELVET BAND             | -Solomon (Meridian)         |                                |
| 5                | 5                | WALKY ON A SUNDAY             | -Duffy Dore (Meridian)      |                                |
| 6                | 6                | FLOWERS IN THE RAIN           | -More (RCA-Zonophone)       |                                |
| 7                | 7                | SHORES OF AMERICA             | -Broadford (Poly)           |                                |
| 8                | 8                | BLACK VELVET BAND             | -Solomon (Meridian)         |                                |
| 9                | 9                | I'LL NEVER FALL IN LOVE AGAIN | -Tom (Decca)-Euse           |                                |
| 10               | 10               | SAN FRANCISCO                 | -McKenzie (CBS)-Dick James  |                                |

## FRANCE

\*Denotes local origin

- |                  |                  |                   |                             |                              |
|------------------|------------------|-------------------|-----------------------------|------------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | LE NEON-Adamo               | (Voila de son Matia)-Mercuri |
| 2                | 2                | SAN FRANCISCO     | -McKenzie (CBS)-Dick James  |                              |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                              |

- |    |    |                        |                             |
|----|----|------------------------|-----------------------------|
| 4  | 7  | LES CHEVALIERS DU CIEL | -Tulia                      |
| 5  | 8  | SURVIVE MON AMOUR      | -Bernard Anthony            |
| 6  | 9  | THE RICHARD VALE       | -Vale (Decca)               |
| 7  | 10 | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |
| 8  | 11 | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |
| 9  | 12 | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |
| 10 | 13 | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |

## HOLLAND

(Country Radio Verenien and Phonomena)  
 \*Denotes local origin

- |                  |                  |                   |                             |                       |
|------------------|------------------|-------------------|-----------------------------|-----------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | MASACHUSETTS-Bee            | Gers (Polydor)-Ahilal |
| 2                | 1                | EXCEPT FROM A     | -Ferre (CBS)                |                       |
| 3                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 4                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 5                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 6                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 7                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 8                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 9                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |
| 10               | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                       |

## ITALY

(Country Radio Dischi, Milan)  
 \*Denotes local origin

- |                  |                  |                   |                             |               |
|------------------|------------------|-------------------|-----------------------------|---------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | WHITER SHADE OF PALE        | -Proced Harum |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 6                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 7                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 8                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 9                | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 10               | 10               | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |

## JAPAN

\*Denotes local origin

- |                  |                  |                   |                             |                     |
|------------------|------------------|-------------------|-----------------------------|---------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | KIRI NO KANATAN             | -Kishida (Meridian) |
| 2                | 2                | SURVIVE MON AMOUR | -Bernard Anthony            |                     |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 6                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 7                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 8                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 9                | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |
| 10               | 10               | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                     |

## MALAYSIA

(Country Radio Malaysia)

- |                  |                  |                   |                             |                            |
|------------------|------------------|-------------------|-----------------------------|----------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | SAN FRANCISCO               | -McKenzie (CBS)-Dick James |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |

- |    |   |                   |                             |
|----|---|-------------------|-----------------------------|
| 3  | 1 | LET'S PRETEND     | -Lulu                       |
| 4  | 2 | PLEASANT VALLEY   | -Singer (RCA)               |
| 5  | 3 | DANDELION-Rolling | Stones                      |
| 6  | 4 | WE LOVE YOU       | -Rolling Stones             |
| 7  | 5 | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |
| 8  | 6 | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |
| 9  | 7 | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |
| 10 | 8 | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |

## MEXICO

(Country Autodiscs)  
 \*Denotes local origin

- |                  |                  |                      |                             |                 |
|------------------|------------------|----------------------|-----------------------------|-----------------|
| <b>This Week</b> | <b>Last Week</b> | 1                    | MUSITA                      | -Sonora Sastana |
| 2                | 2                | CARABELA             | -Javier Solis               |                 |
| 3                | 3                | ESTA TARDE VI LLOVER | -Monica (RCA)-RCA           |                 |
| 4                | 4                | GONNA BUY ME A DOG   | -Monica (RCA)-RCA           |                 |
| 5                | 5                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 6                | 6                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 7                | 7                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 8                | 8                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 9                | 9                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 10               | 10               | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |

## NEW ZEALAND

(Country New Zealand Broadcasting)

- |                  |                  |                    |                             |                            |
|------------------|------------------|--------------------|-----------------------------|----------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                  | SAN FRANCISCO               | -McKenzie (CBS)-Dick James |
| 2                | 2                | EVEN THE BAD TIMES | -Abe GODO-Tremelco          |                            |
| 3                | 3                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 4                | 4                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 5                | 5                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 6                | 6                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 7                | 7                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 8                | 8                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 9                | 9                | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |
| 10               | 10               | THE WORLD WE KNEW  | -Frank Sinatra (Music Hall) |                            |

## NORWAY

(Country Verdens Gang)

- |                  |                  |                   |                             |                            |
|------------------|------------------|-------------------|-----------------------------|----------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | SAN FRANCISCO               | -McKenzie (CBS)-Dick James |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 6                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 7                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 8                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 9                | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |
| 10               | 10               | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |

## PHILIPPINES

\*Denotes local origin

- |                  |                  |                   |                             |               |
|------------------|------------------|-------------------|-----------------------------|---------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | WHITER SHADE OF PALE        | -Proced Harum |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 6                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 7                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 8                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 9                | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |
| 10               | 10               | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |               |

## POLAND

(Country Sent Radio)  
 \*Denotes local origin

- |                  |                  |                   |                             |                            |
|------------------|------------------|-------------------|-----------------------------|----------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | SAN FRANCISCO               | -McKenzie (CBS)-Dick James |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                            |

- |    |   |                      |                             |
|----|---|----------------------|-----------------------------|
| 3  | 2 | ALL YOU NEED IS LOVE | -Beatles (Parlophone)       |
| 4  | 3 | WE LOVE YOU          | -Rolling Stones             |
| 5  | 4 | SHED RATHER BE WITH  | -Rolling Stones             |
| 6  | 5 | EVEN THE BAD TIMES   | -Abe GODO-Tremelco          |
| 7  | 6 | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |
| 8  | 7 | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |
| 9  | 8 | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |
| 10 | 9 | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |

## MEXICO

(Country Autodiscs)  
 \*Denotes local origin

- |                  |                  |                      |                             |                 |
|------------------|------------------|----------------------|-----------------------------|-----------------|
| <b>This Week</b> | <b>Last Week</b> | 1                    | MUSITA                      | -Sonora Sastana |
| 2                | 2                | CARABELA             | -Javier Solis               |                 |
| 3                | 3                | ESTA TARDE VI LLOVER | -Monica (RCA)-RCA           |                 |
| 4                | 4                | GONNA BUY ME A DOG   | -Monica (RCA)-RCA           |                 |
| 5                | 5                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 6                | 6                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 7                | 7                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 8                | 8                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 9                | 9                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |
| 10               | 10               | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |                 |

## PUERTO RICO

(Country of TEVE Gato and Radio WIND)  
 \*Denotes local origin

- |                  |                  |                        |                             |                         |
|------------------|------------------|------------------------|-----------------------------|-------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                      | DESE AQUEL DIA              | -Rafael Aguilar (Antes) |
| 2                | 2                | EL CLOU (JUANOS HEART) | -Moro A. Muna (RCA)         |                         |
| 3                | 3                | CARTEL DE PUBLICIDAD   | -Rafael Aguilar (Antes)     |                         |
| 4                | 4                | ESTAN ENAMORADOS       | -Gloria Mendi (Gloria)      |                         |
| 5                | 5                | ADOREME                | -Rafael Aguilar (Antes)     |                         |
| 6                | 6                | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |                         |
| 7                | 7                | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |                         |
| 8                | 8                | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |                         |
| 9                | 9                | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |                         |
| 10               | 10               | THE WORLD WE KNEW      | -Frank Sinatra (Music Hall) |                         |

## VENEZUELA

\*Denotes local origin

- |                  |                  |                      |                             |               |
|------------------|------------------|----------------------|-----------------------------|---------------|
| <b>This Week</b> | <b>Last Week</b> | 1                    | ALBUQUERQUE                 | -Cherry Navar |
| 2                | 2                | ADOREME              | -Armado (Rico)              |               |
| 3                | 3                | PIERRE ALBERTO DUTRA | -Dutra (Gloria)             |               |
| 4                | 4                | SIEMPRE TE ENAMORARE | -Ymo Monti (Armado)         |               |
| 5                | 5                | CON-CHANI            | -Conchani (Armado)          |               |
| 6                | 6                | COPA ROTA            | -Jose Feliciano             |               |
| 7                | 7                | JALA JALA            | -Ricky Ray                  |               |
| 8                | 8                | JACKSON              | -Nancy Sinatra              |               |
| 9                | 9                | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |               |
| 10               | 10               | THE WORLD WE KNEW    | -Frank Sinatra (Music Hall) |               |

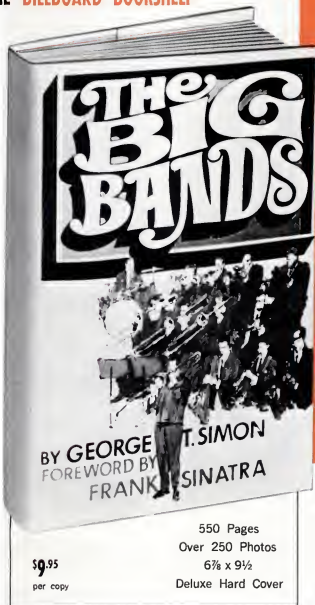
## SOUTH AFRICA

(Country Sent Radio-EML)

- |                  |                  |                   |                             |                             |
|------------------|------------------|-------------------|-----------------------------|-----------------------------|
| <b>This Week</b> | <b>Last Week</b> | 1                 | THE WORLD WE KNEW           | -Frank Sinatra (Music Hall) |
| 2                | 2                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 3                | 3                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 4                | 4                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 5                | 5                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 6                | 6                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 7                | 7                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 8                | 8                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 9                | 9                | THE WORLD WE KNEW | -Frank Sinatra (Music Hall) |                             |
| 10               | 10               |                   |                             |                             |



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 Bob Crosby  
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 Tommy Dorsey  
 Eddie Duchin  
 Sonny Dunham  
 Billy Eckstine  
 Duke Ellington  
 Shep Fields  
 Dizzy Gillespie  
 Benny Goodman  
 George Hell  
 Mal Hallett  
 Lionel Hampton  
 Horace Heidt  
 Fletcher Henderson

Woody Herman  
 Earl Hines  
 Hudson-DeLange  
 Ina Ray Hutton  
 Harry James  
 Isham Jones  
 Dick Jurgens  
 Sammy Kaye  
 Hal Kemp  
 Stan Kenton  
 Wayne King  
 Andy Kirk  
 Gene Krupa  
 Kay Kyser

Elliott Lawrence  
 Guy Lombardo  
 Johnny Long  
 Jimmie Lunceford  
 Freddy Martin  
 Hal McIntyre  
 Ray McKinley  
 Glenn Miller  
 Vaughn Monroe  
 Russ Morgan  
 Ozzie Nelson  
 Red Nichols  
 Ray Noble  
 Red Norvo  
 Tony Pastor

Teddy Powell  
 Boyd Raeburn  
 Alvino Ray  
 Buddy Rich  
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introduction by  
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# ADVERTISING TAPE CARTRIDGE TIPS

by Larry Finley

Entertainment history was made at the Billboard Tape Cartridge Seminar in New York City and it is the feeling of this column that this seminar did more to further the progress of the Tape Cartridge Industry than anything else that has ever happened to date.

★ ★ ★

It is extremely difficult to single out any individual who took part in the program inasmuch as everyone contributed so very much to the newest and most rapidly expanding phase of the entertainment business since the advent of television.

★ ★ ★

Quoting from the speech of Oscar Kustilo, Vice President and General Manager of Motorola's Automotive Product Division, who stated, "More than two million of both four and eight track cartridge players will be sold next year," and "Sales in the field at present appear to be more than twice those which have been publicly estimated."

★ ★ ★

This speech at the opening of the forum sparked the entire Tape Cartridge Seminar with Kustilo's optimism backed by surveys made by his company.

★ ★ ★

In the same Billboard issue which reported this speech, as well as the speeches of many of the leaders of the industry, was included an special eight-page salute and dedication of the second anniversary of ITC. This special section is the talk of the music and entertainment world and marked for the first time in the history of the publication in Billboard an innovation in the form of advertisement. Various companies who never before participated in such an issue were well represented in the supplement.

★ ★ ★

In addition to record companies, recording artists, distributors and suppliers, a major motion picture studio (20th Century-Fox) participated. In addition, two of the major stereo playback manufacturers (Motorola and Borg-Warner), a broadcasting company (RKO-General), and an airline (Olympic Airways) all took full pages of editorial salutes ITC.

★ ★ ★

Most important for the general reader in the trade, this section was more than a salute to ITC. It was a salute to the entire Tape Cartridge industry which in the past two years has really "grown up."

★ ★ ★

The ITC success story is one of many such stories in this field made possible by the unprecedented acceptance of the stereo tape concept by the American public.

★ ★ ★

If you are a dealer or distributor who wants to share in the success and "profits" of the Tape Cartridge Industry, may we suggest that you contact your nearest ITC distributor. If in the event you do not know who your distributor is, we invite you to phone ITC Collect, 212-621-6880, and the ITC Customer Relations Department will be happy to discuss your personal situation with you.

★ ★ ★

The "glow of success" at ITC, brought about by this special section, should be shared by everyone in the cartridge industry.

# Tape Cartridge

## Steinhausen: 4 Mil. Cassette Units, 13 Mil. Cassettes by End of Year

• Continued from page 1

will be upward, reaching a total of 45 million by the end of 1969. "But the ratio of sales between blank cassettes and pre-recorded cassettes is changing more and more toward the pre-recorded variety as more pre-recorded cassettes reach the market," he said. Dr. Steinhausen was in New York last week attending the second annual Tape Cartridge Forum, along with J. L. Ooms, chief engineer at Philips in Holland. Ooms pointed out that research by Philips had shown that the cassette system had boosted sales of records in Europe.

Steinhausen said that the end of this year would see 70 different labels available on muscassettes and 2,000 different titles. By 1969, more than 100 labels would be represented on muscassettes and 4,500 different titles (including deleted editions). He pointed out that in other parts of the world, excluding the U. S., such labels as RCA Victor and Columbia were on cassette.

Since the cassette system was introduced at a 1963 Berlin Radio Show, around 80 films have launched cassette products on the world market—either producing the cassettes themselves or the cassette players, he said. Of these, there will be 20 cassette production companies in operation by the end of this year with a total production capacity of 10 million muscassettes annually.

Philips acts as advisor to most of these firms. Philips is launching an EP muscassette in the near future. "The turnover in EP records is somewhat diminishing, except in France. Their net profit level is higher than that of singles. EPs are more interesting to the manufacturer. Up till now all manufacturers must crowd on all sales to cope with the demand in the LP muscassette field," he said. Philips hopes to increase the whole music business with the EP muscassette. "It

is still to be determined whether the single muscassette has any future, as the EP muscassette will cover a great deal of the single market demand," he said.

Except for a very few muscassettes made years ago at the beginning, all muscassettes are in stereo. Players are compatible.

Recognized as one of the leading technical experts in the recording field, Steinhausen has been largely responsible for the quality evident in DGG classical recordings.



DISCUSSING THE WORLD growth of the cassette system are, from left, Dr. Hans-Werner Steinhausen, technical director of DGG and the Philips cassette system; J. L. Ooms, chief engineer of Philips Photo Industries, and Wybo Semmelink, assistant vice-president of Norelco.

## Western Tape Holds Meeting

RENO—Western Tape Distributors' 15 salesmen faced representatives from 10 music suppliers over the weekend (27-28) in a face-to-face confrontation designed to clarify the "why's" of their tape CARTRIDGE operations.

Approximately 50 persons attended the Friday-Saturday gathering at the Riverside Hotel, planned by President Mike Daniel to allow his salesmen to get first hand from RCA, Columbia, Decca, MGM, Ampex, Muntz, ITC, and GRT the following ways:

- Why manufacturers don't produce advertising and promotional materials;
- Why manufacturers release titles which they know don't sell as LP's;
- Why some manufacturers get

the cartridge out quickly after the LP has been released.

The sales force which covers 26 states for the major cartridge one-stop also asked for some clarification on the following subjects:

- What are manufacturers doing to correct defective tapes?
- What can be done to get manufacturers to stop thinking of cartridge as a "step child"?

Daniel said the confrontation grew out of a plan to show off the firm's new 20,000 square foot warehouse in Sparks, Nev., outside Reno, where a manufacturer heard that Daniel was pulling all his salesmen in for the opening, he asked for an opportunity to speak before the assemblage.

"The next thing I knew, other companies were offering to

come and chat with the salesmen," Daniel said. He now plans making the salesmen-manufacturer's meeting an annual affair.

"I just decided it was time to learn why companies did things," Daniel noted. "I was sick n' having 15 salesmen on

## UNITS & TUNE-UPS

## Borg-Warner Sears Serve on Two Fronts

By JERIANNE ROGENSKI  
CHICAGO—Residents who need new transistors, have engine trouble or need general automobile servicing this winter, may end up being the purchasers of new 8-track cartridge units for their cars.

In two major servicing outlets—Borg-Warner and Sears—8-track players are being displayed, sold and installed. Borg-Warner has nine service stations in the Chicago area and Sears has 10.

At the Borg-Warner stations, prerecorded cartridges as well as players are on display. A customer waiting for his car to be serviced may be easily attracted by the prerecorded cartridges or the player which is set up and operating in the service office.

Borg-Warner sells their 8-track machines complete with speakers for \$119.95 a unit at their stations. The installation fee is \$10 and with the tax

## NEW SOUND AID MADE BY DUPONT

NEW YORK—A new chromium dioxide tape, with promise of greater sonic qualities for cassettes, was introduced by du Pont at the third annual Audio Engineering Society Convention at the Marlborough-Plaza. The technical advancement was reported in a paper read to sound industry representatives by Keith Johnson, vice-president and technical director for Guass Electrochemicals, Santa Monica, Calif., manufacturer of tape duplicating equipment. Guass recently adapted its machinery to duplicate cassette tapes.

## King Stereo, Muntz Team In U.K. Deal

LOS ANGELES — Muntz Stereo-Pak and King Stereo, a division of C. S. Muntz & Co. Ltd., London, have formed an association to distribute 4-track players in England.

Muntz International director Ron Gordon completed the arrangements with King which officially launched the joint association at the recent British Motor Show in London. King Stereo had a booth at the show displaying Muntz equipment.

The London company is handling duplicating, assembly and distribution of 4-track players in England for Muntz. Agreements also have been reached with Pye and EMI Records to make their product available to King Stereo.

my back, so we felt this type of meeting would let them ask these key questions to the people that have the answers."

Daniel said he felt the meeting-

(Continued on page 74)

## Pony Pak Line Is Launched Featuring Japanese Artists

LOS ANGELES — A new cartridge-only line, featuring Japanese Pony Pak artists, has bowed here. Tom T. Sakii, representative of the Nippon Broadcasting System Service Co., will head U. S. operation of the new line. Most product will be in 8-track cartridge, he said, although 4-track will also be available. Initial shipment of product has already begun.

Artists on the new U. S. line, Sakii said, is a subsidiary of the Nippon Broadcasting System, Inc.

in those markets where Japanese-American citizens are concentrated. He said this would include Los Angeles, San Francisco, New York, Seattle, Chicago and Boston, as well as other cities. He was lining up distributors last week during the Tape Cartridge Forum sponsored by Billboard and Merchising.

Nippon has 60 per cent of the cartridge business in Japan, Sakii said. It is a subsidiary of the Nippon Broadcasting System, Inc.

added on the package price is \$13.95.

Although Sears advertises both 4-track and 8-track machines in their national catalog, they only sell the 8-track model at their service stations. The reason for this, a spokesman at the automotive center said, is because "the 4-track machine is a popular item to sell them here." If a customer wants a 4-track unit, he is told to order it through the catalog number and bring it in for installation.

The Allstate 8-track players are on display at the Sears Centers but no prerecorded cartridges are available. Customers are advised to visit one of the Sears Department Stores for a wide selection of service stations.

Sears Centers sell two Allstate 8-track units: one with a radio for \$139.95 and one without a radio, \$107.95. Speakers are \$10.95 and installation charge is \$12.



## Ampex Stereo Signs Deal

NEW YORK—Atlantic Records has concluded a long-term production agreement with Ampex Stereo Tapes. Ampex will issue Atlantic product on 8-track and 4-track tape cartridges, cassettes, and reel-to-reel tapes. The agreement covers all recordings in the Atlantic-Atco family, including the catalog of labels distributed by Atlantic.

Ampex's first release of Atlantic product is scheduled for late November. It will feature

Atlantic product in the pop, rock, jazz and r&b fields.

Ampex has scheduled a hefty advertising program on both the trade and consumer levels. There will also be special displays and point of sale items for dealers covering Atlantic tape product.



NESUHI ERTEGUN, left, Atlantic vice-president, watches Don Hall, right, general manager of Ampex Stereo Tapes, sign the agreement. Mike Mayer, Atlantic attorney, stands behind.

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## Jaubert Opens Paris Store Selling Cartridges and Gear

PARIS — Import Manufacturers Jaubert opened a new store specializing in 4-track playback equipment and CARtridges to coincide with the Paris Motor Show.

The company will open similar stores in various cities throughout France, and in November will open a station in Gennévilliers, outside Paris, for the mounting of 4-track playback units in cars.

While customers are waiting for the units to be fitted, they will be able to browse through a wide selection of eartriggers at the station.

During the run of the Motor Show, Jaubert displayed its playback machines and a selection of eartriggers duplicated in France by the Musidisc company at Courbevoie.

Jaubert is also now obtaining cartridges from French CBS and French Vogue and is compiling a new catalog which will be made available to 250 dis-

tributors throughout France.

Meanwhile Jaubert is beginning to export the Japanese built Stereo Jaubert 4-track playback units to North and West Africa. In Belgium more than 700 Jaubert car units have been sold.

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JOHN MILLER, general manager of King Records, receives plaque from Richard Kraus, president of Stereodyne, for the James Brown "Cold Sweat" 8-track cartridge, commemorating the first cartridge produced for King. King will market and distribute its own cartridges.

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we're playing your song.  
we're playing your song.**

On 4 and 8 track stereo tape.  
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## Ampex to Bow Disney Series

LOS ANGELES — Ampex Stereo Tapes has signed an agreement with Recorded Treasures, Inc., to release the Welte Legacy of Piano Treasures, a collection of music by early 20th Century piano masters, on stereo tape.

The Legacy series was first released on record in 1963 and has been available principally through the Book-of-the-Month Club. The stereo tape release will mark the first time the collection has been generally available in retail outlets.

The first tapes will be offered within 90 days on open reel.

Tape product will be available on Ravel, Debuss, Mahler, Busca, de Falla, Cez, Richard Strauss, Saint-Saens and Hoffmann.



RCA VICTOR has issued a new florentine gold-stamped leatherette Stereo 8 caddy for home use as well as in the car. Suggested list price is \$3.49.



EARL W. MUNTZ is flanked by Houston City Councilman Lee McLemore, left, and Virgil Swanson, store manager, during tape-cutting ceremony recently at Houston's Tape City, U.S.A.

## Western Meeting

• Continued from page 72

ings would "stir up the manufacturers." The discussions were held in the afternoon with tours of the firm's new facility at 400 Glendale Road as a side feature.

A staff of 23 runs the warehouse which receives its merchandise off railroad cars piggy-backing freight trucks. Reno is the main railroad for the Western U. S. Consequently, Eastern music suppliers load their merchandise on trucks loaded on fast moving trains. Once the train hits Reno, the trucks are driven right to the Western warehouse.



AUTOMATIC RADIO is marketing a portable 2-track playback unit incorporating an AM radio. Model PLT 6781, called Tote-A-Tape, features manual selection for both channels and for stereo, should there be stereo 2-track cartridges.



AUDIO DEVICES' simplified cassette is comprised of six parts for assembly. The cassette is offered to duplicators and record companies in an unassembled form, left, as a sealed unit with leader inserted, center, or as a loaded cassette. The leader inserted cassette allows duplicators to splice in pre-recorded tape without unsnapping the cartridge. As its consumer program, Audio Devices is marketing a 50-minute blank cassette. The cassette is packaged in a self-hinged container colored in hot pink, gold, white and red. Dealer aids include a design-coordinated compact counter, right.

## MUNTZ MAKES A 4-TUNER

LOS ANGELES — Mini-Twins, a four-tune cartridge, has been developed by Muntz Stereo-Pak. The \$1.49 item is the fifth kind of cartridge Muntz will be distributing once stock gets into the field. Already on sale are mini-pak (two tune hot singles), full album, twin-paks and quads (four LP's).

All mini-twins bear the promotional tag "Giant Hits." First artist release in the new 4-track cartridge include Frank Sinatra, Dean Martin, Mamas and Papas, Bill Cosby, Association, Richard Brothers, Anita Sinatra, James Brown, Ray Charles.

## Frank, Martin Cap. Product

HOLLYWOOD — Capitol will feature Frank Sinatra and Dean Martin among November's 8-track stereo tape cartridge releases. Capitol will issue nine twin-pak configurations, spotlighting Sinatra's "Come Swing With Me" and "The Best of Dean Martin."

LOS ANGELES — Ampex Stereo Tapes will offer product from A&M and Motown on cassettes, beginning in November, according to Donald V. Hall, general manager for Ampex. Motown labels, including Tamla, Gordy and Soul, also will be available on cassette.

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ABC		KING	
ASC-A-610	PHANTASY—Tommy Roe	KNG-Y-851	PRISONER OF LOVE—James Brown
CAPITOL		KNG-Y-919	THE UNBELIEVABLE 10 NITS—James Brown
ACL-3745	HAPPENING LIVE!—The Outcasts	MERCURY	
ACL-3755	THAT'S HOW LOW BOWLS	MC-61129	OUT OF CRANK—Smith
ACL-3765	EVERGREEN VOL. 2—The Strips Penney	MC-61134	SATURDAY NIGHT AT THE WORLD—Dick Smothers
ACL-3775	APARTMENT NO. 2—Bobby Austin	MC-61067	RADIO MUSIC FOR TWO GUITARS—Frost & Layton
ACL-3785	SKANDAL MAN—Marla Haggard and The Strangers	PHILIPS	
ACL-3805	THESE YEARS—Marty Marz	PCA-600-250	MEXICAN TRIP—The Mystic Mood Orchestra
ACL-3809	GENTLE ON MY MIND—Glen Campbell	REPRISE	
CORBUSS		48A-6266	GARDEN OF JOY—Tim Knackin/Joey Band
COM-A-897	THE FOLK ALBUM—The Robert De Cormier Singers	48A-6267	ALICE'S RESTAURANT—Alice Guthrie
COM-A-898	HAPPENING!—Dick Hyman	RSC	
COM-A-899	CANNON!—Charles Magnante & His Orchestra	RSC-A-5205	CHICO BUARQUE DE HOLLANDA—Recorded in Brazil
CONTEMPORARY		SM-A-1531	12 THEMES ON CINEMA (BEST THEMES FROM THE SCREEN—Various Artists)
CON-A-7008	MUSIC FOR LIGHTHOUSEKEEPING—Howard Rumsey's Lighthouse All-Stars	TRACTION	
CON-A-7539	YOU GET MORE SOUND WITH CUSTIS COUNCIL—Vol. 2	TRA-C-2050	THE BEST OF THE CLANCY BROS. AND TOMMY MAKEM
DELMARK		TRA-C-2056	THE BEST OF LIGHTN'N' HOPKINS
DELA-9003	THE LEGEND OF SLEEPY JOHN ESTES	WARNER BROS.	
DOT		4WD-1712	CAMELOT—Original Motion Picture Soundtrack
DOT-Y-25804	LUIS BONA	WESTMINSTER	
DOT-Y-25828	OOE TO SILENCE—Billy Vaughn	WES-N-333	BELLOZ, ROMAN AND JULIET—Pierre Monteux/London Symphony Orch.
ELECTRA		WYSCOTE	
EKT-Y-7276	CLASSICAL MUSIC OF JAPAN—Various Artists	WYN-C-0176	BORN FREE—Sta. Cheltenham Orchestra
EKT-Y-7308	TAKES A LITTLE WALK WITH ME—Tom Rush	WYN-C-0182	WINCHESTER CATHEDRAL—Old Vanderville Combo
EKT-Y-7318	COOPIRE AND HELLO—Tom Buckley		
IMPULSE			
IMP-A-9120	EXPRESSION—John Coltrane		

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## Record City Into New Site

By BENN OLLMAN

MEQUON, Wis. — Record City, a pioneer among the industry's one-stop disk and rack operations, marked its move into new headquarters in suburban Milwaukee recently with a two-day Open House celebration.

In its new firm, Record City Co., is the Wisconsin and Upper Michigan distributor for RCA Victor. Record City was organized as a separate operation in 1959.

The one-stop's new location formerly housed Channel 6 television studios. The structure has

been completely revamped to provide shipping, receiving, warehouse and office facilities for the dual one-stop and record rack setup. Its 15,000 square feet of space provides the firm with four times as much area it had in the former midwest Milwaukee location.

According to Harold Rietz, Record City's general manager and secretary of the parent Taylor Electric Co., "This move into our new, spacious headquarters is the crowning point of my career." He began working for

Taylor Electric Co. in 1936.

A total of 25 people are on the staff. In addition to Rietz, other executives include Bob Mahl, sales manager; Dave Wulfsch, merchandise manager; Gordon Petzek, singles division sales manager; Bob Mahl, sales manager; and Joe Jarmusz, operations manager.

## Swiss Symposium Hears U.S. TV Status Report

MONTEUX, Switzerland—Recently released details of the Fifth International Television Symposium held here included a U.S. progress report delivered by James B. Tharpe, president, Visual Electronics Corp.

Similar progress reports were made by representatives from Germany, France, Italy, Japan, the U.S.S.R., Switzerland and Belgium.

Tharpe reminded the delegates of the "status quo" that existed in U.S. television from 1955 to 1965 and then pointed out that "today you would be amazed at the changes undergone and the new explosion of activity on a very large scale in many applications of television." In this respect he made major reference to color TV, CATV and ETV.

The swing to full color in U.S. TV began in mid-1965. Tharpe said "and in two short years the competitive nature of U.S. industry has wrought a vast change from the limited number of color programs to the inadequate home reception which previously existed. This year very nearly all U.S. programs are in color with generally excellent home reception. NBC network is now 100 per cent color, with CBS about 90 per cent color and ABC about 80 per cent and both rapidly completing conversion."

About 70 per cent of all local stations now offer programs of local origin in color as well. Tharpe said. Meanwhile, factory sales of color sets rose to 5 million in 1966 compared to 2.7 million in 1965.

"NBC statistics show," he said, "that the number of U.S. color-equipped households reached 10,390,000 homes or approximately 19 per cent of all U.S. TV households by April 1 of this year." He said this number has tripled over April 1, 1965. Commercial production is now 100 per cent in color, he added.

Worldwide video taping in color is now possible on 24-hour notice," Tharpe pointed out. "This with a 'packaged' system of



IN THE WAREHOUSE at Record City's new Mequon headquarters, three executives take stock. From left: Gordon Petzek, singles division sales manager; Bob Mahl, sales manager; and Joe Jarmusz, operations manager.



OPEN HOUSE party found Record City manager Harold Rietz, left, describing album labeling procedure to Gordon Rinkley, program director, WTMJ radio, Milwaukee.



HAROLD RIETZ, head of Record City one-stop and rack operation, settles into his new office in the Milwaukee suburb of Mequon.

## Scanning The News

Tony Bennett made the rounds of E. J. Korvette outlets in the Chicago area during his engagement to the Empire Reggae & the Palmer House Hotel. He gave his autograph to those who purchased his album, "For Once in My Life."

Bill Anderson did a bit for Decca at Cain/Sloan Co. in downtown Nashville Oct. 16. A drawing featured a free, four-speed, portable, solid-state phonograph as prize. . . . Herliog Electronics, Detroit, has opened an "all-new" store at 1700 Grand River near Southfield. The opening day sale offered 4 and 8-track tape cartridges at \$2 off. . . . In Denver, Western Sound Corp. has opened larger quarters at 135 South Broadway, and Audio Visual Sales & Service has opened for business at 7035 E. Colfax. . . . Fun-Tone Soundbites of Deerfield, Ill., is making available a new "idea kit." . . . The entertainment products division of Sylvania Electronic Products, Inc. has won a graphic arts award from the Printing Industries of America for the fourth year in a row. . . . Jim Copps and Ed Brown at I. Magoon & Co. in Beverly Hills, Calif., and Pasadena, Calif., last week autograph-

ing their albums. . . . At K-Mart in Nashville last week Red Sovine dropped by for a personal appearance and during the event the store dropped the prices on all Starday product. . . . A number of audio product makers will exhibit at the 43rd Annual convention of the National Association of Educational Broadcasters to be held at the Convention Center Auditorium in Denver Nov. 5-8. . . . Vaughn Monroe appeared at Royster's in Jacksonville, Fla., Oct. 18, and during the event the store gave away free Monroe singles. . . . PERSONAL MOVIES: Thomas S. Kalatz Jr., to manager, distributor sales, for all General Electric electronic components; Michael J. Hall to Philby district service manager for Philco-Ford's parts and service office; George C. Johnson to sales manager, government and private brand renewal sales, Sylvania Electronic Components. RAY BRACK

### Name Hermitage

NASHVILLE — Hermitage Music Co. has been named a personal electronics distributor by the Philco-Ford's. The Hermitage territory is Tennessee.

Hermitage, a major coin machine and record distributor, will handle Philco-Ford's lines of small, personal home entertainment products such as radios, transceivers, tape recorders, small-screen TV, phonographs and Hi-Pop Records.

### Sacramento Theft

SACRAMENTO — Thieves broke into the Alpine Radio and Television Co. in Yreka Saturday (7) and escaped with seven television sets, two radios, records and a record player, according to Henry T. Watson, police chief.

### How to Sell VTR

LOS ANGELES — Concord Electronics Corp. has prepared a booklet offering several pointers on how to sell video tape recorder.

Entitled "10 Ways to Increase Profits With Concord Video Tape Recorder," the booklet calling the attention of potential buyers to such applications of the VTR as sales training, time saving motion studies, film recording, technical training, employee orientation, management presentations, surveillance, employee self analysis, new product introduction and personnel interviewing.

Free copies of the brochure are available from Concord Electronics Corp., 1935 Arroyo Ave., Los Angeles, Calif. 90025.

## Philly Hi-Fi Show Plans

PHILADELPHIA—The latest in stereo and high fidelity equipment will be shown at the 1968 Philadelphia Hi-Fidelity Music Show, scheduled for the Benjamin Franklin Hotel, Feb. 16, 17 and 18. The last hi-fi show held here was in February 1966. More than 17,000 audio fans attended the 1966 exhibit.

Show director Teresa S. Rogers said invitations to exhibit and contracts for the show were sent out, and that initial response

has been "exceptionally gratifying." She said the 1968 Philadelphia Hi-Fi Show is expected to be the largest ever held in the Pennsylvania-New Jersey-Delaware area and will occupy several floors in the hotel.

Many "line" demonstrations will highlight the upcoming Philadelphia show, she stated, showing fans how to get the maximum benefit and pleasure from hi-fi equipment. Philadelphia, on a per capita basis, is said to be one of the nation's leading high fidelity markets.



band portable new from Arvin (Model 87R29) is priced at \$38.95.

color television cameras, video tape recorders and control equipment specifically designed for, and installed in, standardized jet air-freight shipping containers. These self-contained packages can reach any jet port in the world within a 24-hour shipping time. On arrival at the jet port, the Air Mobile-Video system has been designed to fit into a standard van-type rental truck and be ready to shoot and record in as little as minutes after arriving at its destination."

CATV Tharpe reported that in the U.S. Community Antenna Television (CATV) "continues to grow." He said that expansion of these systems to large metropolitan areas is growing in addition to the expected acceptance in remote areas. "In the past year in New York City," he said, "one system of local television programming has been tested . . . to distribute programs without the use of trunk cables."

Pay of, on the other hand, has made little progress in the U.S., Tharpe told the delegates here.

The \$20 million subscription TV endeavor on the West Coast failed financially. Experimental operation of the Zenith/RKO, pay TV system in Hartford, Conn., continues with "much

(Continued on page 76)



CLOCK RADIO new from Arvin offers versatility (it is said to fit in any room of the home) at \$34.95.

### Amplex Releasing Piano Treasures

CHICAGO—The Welte Legacy of Piano Treasures, recorded using the remarkable Vorsetzer recording device, will be released on open reel tape by Ampex Stereo Tapes in the next 90 days.

The Welte Legacy series includes works performed by Ravel, Debussy, Mahler, Busoni, de Falla, Gann, Richard Strauss, Saint-Saens and Hoffman.

The works were mastered after World War II from original Vorsetzer piano rolls that were hidden in a cave in the Black Forest during the war.

### Open Reel Sales Up, Says Hack

NEW YORK — William T. Hack, president of Audio Devices, told the Billboard Tape Cartridge Forum here, "The excitement created by the new tape systems also has sparked wider interest in the traditional reel-to-reel format."

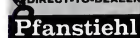
"Far from languishing in the shadow of the newer systems," Hack said, "reel-to-reel is carving out a larger market in high fidelity recordings."



OUR GUARANTEE . . . orders for demohd and sapphire needles, Power Points, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

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NEW POCKET PORTABLE from Arvin (Model 87R29) has eight transistors and is priced at \$8.95.



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**THE "LISTENING BOOTH"** at Grant & Grant's record shop in Lake Forest, Ill., is this old Wurlitzer jukebox. It carries the top 40 and solves what was a long-time problem for many audio retailers.

## Swiss Symposium Hears U.S. TV Status Report

Continued from page 75

being learned but with no record of financial success."

**Expansion** Tharpe said that the fields of non-commercial broadcasting for Educational Television (ETV) as well as closed circuit TV for Instructional Television (ITV) "are about to undergo an expansion even greater than that of the U.S. commercial broadcasting industry converting to color. By the standards of many other countries, Educational TV in the United States has been in a relatively primitive state of development. U.S. commercial TV reaches almost everyone with viewing audiences during prime time, sometimes exceeding 100 million people, and a single commercial network "spot" usually costs more than the total annual operating budget of an average ETV station. U.S. ETV by contrast has had little money and no network at all. The closest thing to a network or regular program source is the National Educational Television and Radio Center with an annual budget of \$8 million, three-fourths of which comes from the Ford Foundation."

"The United States is now about to undertake a program on a grand scale to provide the required assistance to drastically change and improve the Educational TV situation. The Carnegie Commission on Educational Television conducted a majorly conceived study of non-commercial television in 1965 and 1966 to recommend the lines which along with non-commercial television stations might most usefully develop during the years ahead. . . . The Commission called for a new system of "Public Television" implemented by a non-profit and non-governmental Corporation for Public Television. This Corporation was proposed to be financed by an excise tax on new TV sets starting at 2 1/2 per cent and thereafter gradually rising to a ceiling of 5 per cent. . . . The Commission's report has been universally favorably received and commended as a sound and realistic plan for ETV. . . . However, it will be up to the Congress to legislate the exact method of financing it and controlling it."

"The Commission report outlined a plan for the construction and operation of a portion of the 632 ETV channels reserved by the FCC in 1952 to allow for ETV non-commercial television broadcasting. Under these allocations the number of stations in operation reached 50 by 1960, 124 by 1966 and there is projected 150 stations with outlays of \$136 million in 1968; 240 stations with budgets totaling \$216 million in 1971; and 360 stations on-air spending \$270 million by 1980."

## Fight them all

**Heart Attack  
Stroke  
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**down**  
BUT ONLY IF YOU USE IT.



## Coin Industry at Crossroads in Chicago



JAMES TOLISANO: From isolationism.



BILL CANNON: Toward professionalism.

### Creative, Young MOA Leadership

CHICAGO—Two years ago when John Wallace was president of the Music Operators of America (MOA) he introduced Bill Cannon to the West Virginia association as, "One of the most brilliant young men I've ever known, and one of the young men who will soon be taking the top positions of leadership in our industry."

Wallace succeeded as president of MOA by a younger trade figure, and this year the MOA president-elect is Cannon, owner of Cannon Coin Machine Co. in Southern New Jersey and known throughout the amusement industry as champion of scientific and creative operating approaches. Tolisano moves to the position of board chairman, of course, and Wallace, one of the most selfless, best-liked men in the industry, will serve on the MOA past-president's council and executive committee.

The excellent record of Tolisano during the

past year was recounted here last week. What of Cannon?

Cannon carries a good-record-programming burden. As late as August, he said: "Programming creativity is being stifled because fringe records never achieve exposure on their own merits. The jukebox operators buy 45 per cent of all singles—around 50 million records—but we are not contributing to the creativity that would be the life blood of the business."

"We're dealing in created hits and our programming is stereotyped and without individuality. Art is fast disappearing from the business because a steady stream of created 'hits' keeps feeding on itself."

"We certainly can't blame the one-stops . . . if anyone can be faulted it would be the operator. He has not taken the initiative in re-establishing the communication with record manufacturers."

By RAY BRACK

CHICAGO—The gathering together of men and machines for the big coin shows here Halloween weekend was to be the greatest since Will Rogers surveyed one of the Sherman Hotel shows in the 1930's and cracked that we could win the next war by shooting pin-balls at the enemy.

As the vanguard exhibitors and operators arrived, extraordinary expectancy—even tension—was detectable. For it had become clear in the weeks prior to convention time that the Chicago show would be much more than equipment marts unprecedented and business sessions nonpareil. These simultaneous assemblages of amusement and vending machine operators were to bring the industry—individual and massed men—to the most clearly definable business crossroads since World War II.

Individually and collectively U. S. coin machine operators were forced abruptly by means of the sharpening of focus that is a unique function of national business conventions to confront these critical facts:

- Jukebox operators will enjoy their last royalty-free year in 1968.
- Amusement and vending operators are squaring off in battle for the better off-the-street jukebox locations.
- Cigarette vendors are facing the most intensive, imaginative anti-smoking publicity drive ever conceived.
- (Some ad agencies that have created top cigarette campaigns are developing prize-winning anti-smoking pitches.)
- The "coin machine" is fast approaching obsolescence to be replaced by the "card machine."
- Amusement operators must move quickly—with new, professional music programming procedures and creative advances in amusement games—to compete successfully for a leisure-entertainment market that is growing many times faster than the gross national product.
- Anything that can be sold by a rack jobber can be vendied, and everything from records to razor blades soon will be.

These are a few of the challenges that confronted the 13,000 coin machine industry personnel who convened here on Halloween weekend. The question: Would they be spooked or sparked?

### Garwin's Second Release

CHICAGO — Garwin, Inc. has issued its second group of Little LP's since taking over production and distribution of such product from Seeburg.

According to President Robert M. Germina, the new release includes: Della Reese, "On Strings of Blue" ("Mean to Me," "I Heard You Cried Last Night," "Do I Worry," "A House Is Not a Home," "The Show Must Go On," "Some of My Best Friends

Are Blues"), No. 1182.

Distribution of the seven-inch stereo disks for jukeboxes is virtually unchanged. Garwin is making them available through Seeburg distributors and most one-stops.

Garwin is changing the Little LP release program in two important respects, however. The miniature LP's will be released simultaneously with the parent disks and numbers which sell out will be re-ordered.

### Your First Look at Coin Machines Introduced at the MOA Show



NSM CONSUL 130, the German import jukebox with iron fittings, embossed leather door paneling and solid oak cabinet. A 128-selection unit, it plays both 45 and 33 $\frac{1}{2}$  r.p.m. records. Powered by a 30-watt amplifier, the machine utilized two whoofers and a pair of tweeters. It is 33 inches high, 43 inches wide and 22 inches deep. The manufacturer is NSM Apparatebau.



DRINKER-TINKER joined the growing contingent of counter games shown this year at the MOA show. This unit, gauging the "sobriety" of players from "unbalanced" to "supermen," is from Irving Kaye Co., long-time manufacturers of pool tables.



ROWE CADETTE. This new compact jukebox measures 32 inches by 24 $\frac{1}{2}$  inches by 47 inches. It has a 50-watt solid-state amplifier and angled speakers mounted on top of the unit. There is a third speaker in the base. The machine, available with optional panel and styled to fit any decor, also accommodates Rowe's PhonVue film unit.



## More Merchandise Unveiled at the MOA Exhibition



ALL-TECH INDUSTRIES' new Diplomat model coin-operated pool table. In addition to its diversification into manufacturing home and commercial billiard table models, the Hietech, Inc., manufacturer has moved steadily into the amusement games field with such products as Grip-Test, a strength-measuring game, and Gangbusters, a target-gun unit.

## MOA Showgoers See New Cadette Compact From Rowe Manufacturing

CHICAGO—The rakish new Cadette compact, 100-selection from Rowe Manufacturing Co., stopped a lot of operators in their tracks at the industry trade show here this past weekend (27-29).

The new unit (see picture elsewhere, this issue) was designed by Rowe for particular application to marginal and less-suspicious locations.

"The Cadette was manufactured with the prime consideration being to produce a low-cost phonograph without sac-

rificing any quality," said Rowe officials during the show, "and this has been a tremendous challenge."

Of low silhouette styling, the Cadette measures 47 inches high, 32 inches wide and 24½ inches deep. Exterior surfaces are of wood-grain vinyl, stainless steel trim, catalytic hardened enamel, dual nickel chrome and anodized aluminum.

#### Buttons

A Rowe exclusive, the selection buttons are located in the top of the assembly. "This pro-

TECTS them from the spilling of liquids," a Rowe official said. Quick disconnect plugs—there is no soldering—permit the mechanism to be field stripped in approximately 10 per cent of the time it takes to disassemble other mechanisms. Rowe technicians told Billboard. They said the mechanism can be completely re-timed in less than twenty minutes.

Other service features:

- All servicing from the front.
- A single key opens the spring-assisted top door.
- Patented "flip-out" title strip holders.
- Quick-release latch to open the top assembly for service or lamp replacement.
- A rejector assembly that may be released and removed with one hand.
- Credit and pricing switches to simplify location set-up.
- A popularity meter that may be removed.
- A rear handle bar and two

rear casters to permit moving machine like a hand cart.

- Removal of the 36 lb. mechanism by unplugging four plugs.

#### Shure

The unit has a transcription type tone arm counter balanced with a 3½ to 4 gram tracking weight. There is a hermetically sealed record type cut-off switch activated by a small magnet mounted under the tone arm. The arm carries a Shure Car-



JOHN MASTERS, Lee's Summit operator and president of the Missouri Coin Machine Council (left), chats informally with Harold Ayres, Ayres Dist. Co., Kansas City, and Mr. and Mrs. John Emm (at right), Ozarks area vendors.

## Varco Resigns

NORTH TONAWANDA, N. Y.—Sam Varco, assistant to Wurlitzer advertising and sales promotion manager A. D. Palmer Jr., has resigned the position.

ridge, model MC, with a 15 degree diamond stylus.

The amplifier is stereo, solid state and offers 50 watts (25 per channel) with a frequency range of 20 to 20,000 cycles.

"Rowe still feels stereo is an important part of the music industry," a spokesman said, "and we provide it as standard on all phonographs. Read any of the sound trade journals, or even the back cover of an LP, they all agree monaural records sound much better on stereo."

The phonograph also has a duct-tuned vented reflex bass enclosure and patented "stereo round."



ROWE DISTRIBUTOR and field personnel applied the new Cadette phonograph unveiled by general sales manager Joe Berton in Chicago. Persons pictured, from left, are field representative Paul Heubach; Stanley Levin, Chuck Harper and Bill Phillips, Atlas Music, Chicago; Pete Entinger, Advance Distributors, St. Louis; Edward Gimsburg, president, Atlas Music, Chicago, and trade reporter Lee Brooks.

## Billboard Readers

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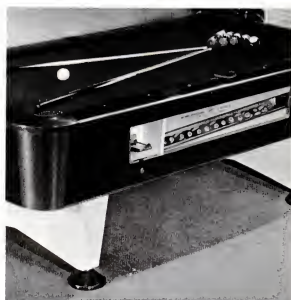
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## Still More Equipment Unveiled During MOA Convention



JUPITER'S FUTURA 100F, one model in a new series of jukeboxes shown by the Hialeah, Fla., sales company at the show. This model features a 36-watt solid-state amplifier, price range accumulator that stores up to 24 credits and a 50-cent coin chute.



CORONET II, one of five models in a series featuring a new rotation ball return mechanism, was introduced at the show by National Shuffleboard & Billiard Co. The mechanism, called Magic Feather Touch Control, makes possible rotation play without cheating or jamming problems.

## NVA Creates a Code

• Continued from page 80

outright bonus to get a location.

"We haven't had too much of a problem with commissions

as such. Most of the commission arrangements in our area are such that we can live with them. But," Adams continued, "this business of offering placement allowances can easily get out of hand and is something we must guard against becoming widespread."

### Competition

"I think we're on thin ice if we attempt to closely regulate certain practices," Quinn cautioned. "We could get into the same trouble the electrical industry did years ago and I'm not certain how effective we can be in directing control at people who are often not part of the NVA organization."

"We have a case right here in Ohio where people out of Pittsburgh are selling the North-western Model 60 at prices as high as \$80. When people come into our place and see the legitimate prices on such equipment they nearly have a heart attack."

"But these blue sky promoters are not associated with NVA. I don't know how we can hope to discourage practices of those who are not part of our organization."

"What is unfair competition? Take those of us who work hard to prepare display fronts for our machines. Then someone else comes along with no display but offers a better commission and gets an account from us. This is unfair competition but how could you ever effectively deal with it."

"We can hope that by advancing the upgrading of locations, the promotion of new products and always having new products available and by always having new machines available we can stimulate other vendors into following our own practices. This would be the purpose of adopting standards or principles," said Quinn.

### Legislation

Another area NVA principles should cover, according to Smith, is the support of good legislation. "Vendors should be become involved in the political

life of their local community. Many inequities would have never existed if we had been more forward in the past."

"People in our industry have been afraid to forward. They have been afraid to inform people about this industry when just the opposite approach is needed," Smith stated.

During the past year, Smith, as head of the Carolina association, supervised the preparation of a comprehensive brief describing the bulk vending business. It was distributed to the General Assembly members in North Carolina as part of a successful drive to gain a tax exemption on penny sales.

Katz has become involved in legislative work in Missouri. "I have joined the Missouri Automatic Merchandising Association which is fighting for a sales tax exemption on sales of 10 cents and under."

Katz said he had obtained material from Roger and Harold Foltz, Foltz Vending, Ocean-side, L. I., N. Y., dealing with the behind tax exemptions gained in New York and Massachusetts where the Foltz brothers became known as the "Gum Ball Boys." Katz relayed the material to the Missouri association's attorney, Ed Filippine.

### Public Relations

The exchange of data between various facets of the bulk vending industry is another point Smith said should be covered by formal guidelines. "Too many vendors have gone down the 'Primrose Path' in offering excessive commissions," he said.

"If we had methods to exchange and compare cost accounting procedures this could help eliminate many of the problems vendors encounter when they are not sufficiently aware of the long-range effects of certain business practices."

A mutual program of public relations was also recommended by Smith as another point to be covered by any formal NVA guideline. "The industry must flourish and in order for this to happen we must sell the industry through public relations."

"We can work through the

Better Business Bureau, through local chambers of commerce and through our local governments," Smith said. "But public relations must be part of our efforts at every level of the industry."

Katz made a similar point but phrased it differently when he said, "The successful operator must think like an operator, the successful distributor must think like a distributor and the successful manufacturer must think like a manufacturer."

Organizing standards of practice in all three phases of the industry was mentioned by NVA counsel Don Mitchell when he introduced the idea of a statement of principles. "NVA is made up of manufacturers, distributors and operators, all working toward a common goal, which is the improvement of a vertical industry."

"In order to reach our goals we have through the years developed standards within which each segment of the industry operates but which basically have never before been set down as statements of principle for the industry as a whole."

Other topics scheduled for discussion at the board gathering:

- Reports on the progress of combating the use of bingo chips as slugs.
- How a new definition of a bulk vending machine drawn up by the NVA can be used to help law-makers involved in drafting legislation or aid law officials in enforcing ordinances, licensing statutes and tax laws.
- Reports from associations involved in legislative activities.
- Plans of NVA's special legislative committee set up last year with a working fund of up to \$6,000 to solve problems in selected areas.
- A financial report from the ways and means committee.
- Trends in new merchandise.
- Selection of a site for the 1967 NVA convention.
- Stores which operate their own machines.
- The role of public health authorities in regulating the sale of food products through bulk vending machines.

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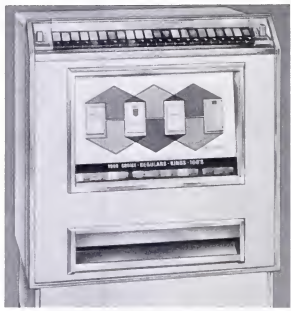
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AROUND THE WORLD





# And Some Units Premiered During Gigantic NAMA Event



SEEBURG CENTURY ELEVEN CIGARET VENDER was introduced during the NAMA show. The unit, a 22-selection machine, has 11 columns for 100mm length cigarettes and a total pack capacity of 825. It will vend at any price to one dollar.

## Rowe Shows Riviera 25

CHICAGO — Rowe Manufacturing Co., which entered the vending market originally with cigar machines before diversifying into other types of vending equipment, introduced a new cigar venter at the National Automatic Merchandising Association (NAMA) exhibit currently in progress here (28-31).

The unit, the Riviera 25, is 80 per cent mechanical and 20 per cent electrical. All totalizers are mechanical, and the unit incorporates the Delrin Totalizer in use by Rowe since July of 1956. Because most vending firms expect their routemen to service 30 to 40 locations daily, Rowe has worked to speed service on its Riviera 25 in these ways:

- The turn of a single lock and the lift of a single latch swings all columns into view and exposes the complete machine.
- Inventories may be counted and easily reloaded without the necessity of getting down on the knees.
- Bells are replaceable with the removal of one panel.
- Cigarette labels may be moved in or out with one hand.
- Slug rejectors and totalizer are removable with one plug and one catch.

## Margold Calls For NCMDA Push

BOSTON — Trimount Automatic Sales Co. Vice-President Irwin Margold has called for a concerted push to recruit members for the National Coin Machine Distributors Association (NCMDA).

"It is very possible that many new markets for amusement devices can be opened up with the co-operation of distributors and manufacturers if we all work together," Margold said. "An exchange of information is invaluable. An exchange of trails is also invaluable. We feel that it is to everybody's advantage to be part and parcel, and active in an organization, such as the National Coin Machine Distributors Association."



JET JUNIOR coffee vender, Seeburg's new compact 250-cup capacity unit introduced at the NAMA show. A dry grounds machine, the unit should fit the needs of operators serving marginal volume locations.

## 10-Nation Tour

TOKYO — Four employees of Sega Enterprises have recently returned from two-month training and orientation tour of 10 nations as part of "Operation Key Man." They visited the plants of associated firms and

inspected Sega coin-operated machines on location. The tour is part of Sega's executive training program.

Sega has incorporated thorough training programs into its orientation policies because of the scarcity of skilled personnel in the coin machine field.



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## Andy Hesch Dies

CHICAGO — Anthony C. (Andy) Hesch, veteran Arlington Heights, Ill., operator long active in association and public relations activities, died Sunday (22) following an operation for a heart condition.

Hesch owned and operated A. H. Entertainers. He supported strongly the A.B.C. Buyers Club, the Illinois Coin Machine Operators Association and the Music Operators of America. During recent years he was a strong advocate of stimulating jukebox play by encouraging a return to dancing in locations. His operating headquarters in Arlington Heights is one of the showcase business places in that Chicago suburb.

Hesch is survived by his widow, Isabel, two sons, Donald and Wayne (who will carry on the business), and a sister, Elizabeth Karowski. The funeral was on Wednesday at Our Lady of the Wayside Church in Arlington Heights and burial was at St. Michael the Archangel Cemetery.

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## New Equipment



Wurlitzer—Americana II

THE WURLITZER CO. has introduced its 3200 series phonographs embracing 200 and 100 selection mechanisms and a Satellite selection unit. Focal point of the new series machines is the back-lighted transparency displayed in the center dome with a choice of outdoor scenes. Equipment options include the Golden Bar for Top Tunes, Little LP play and dollar bill acceptor.



Chicago Coin—Ace Machine Gun

The Chicago Coin Machine division of Chicago Dynamics, Inc., has introduced this new gun game: "Ace Machine Gun." The unit offers as new features a double-ring, lighted sight, animation (flying airplane, moving tank, disappearing helicopters), floating parachutes on exclusive two-way mirror and realistic "distant" shooting (three-dimensional targets that appear eight inches from the player). The new game rates players as "ace," "expert," "good" or "fair." The game will be shown at the MOA Show beginning this Friday (27) at booths 44-46.

## 'COIN' CIDENTALLY

## A Few Words From Lenny

A West Coast jukebox manufacturer has declared war on Lakewood, Ohio says fire chief Jay Redmond. And the Lakewood Sun-Post exhumes its war-declaration type to say it like Redmond says it is. The jukebox in Maria's Roman Room on Detroit Avenue, Redmond says, bore the brunt of the enemy's first assault, getting bombed into junk before it could retaliate with 20 watts of rock 'n' roll.

As trench-digging begins on the west side of Lakewood, Charles Commella, Jr. (president of the Cleveland Jukebox Operator Association) slips past the guards and tells Redmond there's no West Coast jukebox manufacturer. "Oh," says Redmond. He takes his spade and goes back to the firehouse.

Left is one, banged-up jukebox, a reminder of something the late Lenny Bruce said: "I was enthralled with the discovery of the jukebox: a machine that didn't snore, drill, boil or kill; a machine solely for fun."

RAY BRACK

## Northwestern 'Booz' Game Starts Trend

CHICAGO — The introduction at last year's show of Booz Barometer and Punt Return by Northwestern Corp. won the hearts of operators who wistfully remember the heyday of counter games. This year's show at the Pick Congress Hotel will find several game makers showing off new counter pieces.

Northwestern's sales manager, W. R. Greiner, has indicated the Morris, Ill. firm will be adding new fronts for the basic concept in its two units. "We're still making Booz Barometer as fast as we can," Greiner stated last week.

Other firms rushing out units similar to Booz Barometer include Auto-Bell, Inc., with "Alky Meter" and "Hot Rod," and Irving Kaye Co. with its "Drinker Tinker." All are nickel-play units.

Also joining the counter game race is American Machine & Foundry Co. with "Dueling" and "Minisoccer." All-Tech Industries, with its nickel play "Crip Test" unit, could also be included in the wake of the trend Northwestern set.

Greiner, who credits the Booz Barometer idea to Waldo E. Bolen Jr., Northwestern's president, said that a number of the units placed on test locations six months before the machine's introduction at last year's MOA show were still "raking in nickels."

"In most cases," said Greiner, "these machines pay for themselves in a week. We've been surprised at how long they stay on location and how many different promotion gimmicks are used to keep interest alive."

In a number of instances, taverns offer an inviting prize for those skillful enough to run the hand-operated hoop all the way across the weaving rod. "It's hard to do," Greiner said. "We've even heard of some operators who tell their location to award the game itself to anybody who can run the rod all the way over."

## Coming Events

Nov. 13—New York Bulk Vendors Association, regular meeting, Sheraton-Tenney Inn, New York City.

Nov. 18—New York Bulk Vendors Association dinner-dance (honoring Nathan Gordon), Boulevard Nightclub, New York City.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Dec. 3—Kansas Amusement & Music Association, organization meeting, site to be announced, Topeka.

Jan. 16-18, 1968—Amusement Trade Association annual exhibition, Alexander Palace, London.

Jan. 26—St. Louis Metropolitan Automatic Merchandising Council, board meeting, St. Louis.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operator Exhibition, Blackpool, England.

April 26-May 5, 1968—Hanover Trade Exposition, Hanover, West Germany.

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# Pin-Playing Judge Okays Add-a-Balls

RIVERHEAD, L. I., N. Y.—New York State Supreme Court justice Jack Stanislav played a couple games of add-a-ball pinball here last week and announced in frustration:

"This game is based on skill rather than chance. I know, because I was a terrible shot and didn't win the extra ball."

In a manner of speaking, the New York coin machine industry breathed a collective sigh of relief, for Judge Stanislav's trial of the game was basic to the first definition of "gaming devices" under the state's new penal code.

The Judge ruled that for a machine to be a gambling device it must physically "eject something of value."

The test games were played on one of 10 add-a-balls confiscated by the Suffolk County Police Department, Sept. 13, from the Adventurers Inn in Farmingdale. The operating firm, Beamel Amusement Corp., filed suit against the police action and set the stage for Justice Stanislav's pinball trial.

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# And Still More MOA-Show Merchandise



SKY DIVING ANYONE? Wild motorcycle rides, skin diving, bullfighting, and, yes, sky diving, are some of the simulated activities offered by Sensorama, displayed at the MOA show. The unit, which comes in four parts and can be assembled in five minutes, measures two and one half feet wide, five feet deep and six or eight feet high, depending on whether or not the sign is used. The realism of actually being "present" during simulated experiences is accomplished through three-dimensional motion pictures, binaural sound, aromas, peripheral vision and tactile sensations.

U. S. BILLIARDS' restyled Convertable Time Pool table series include the model above, T-106 (or T-114) snooker units. Model T-106 has a one-piece slate and T-114 has a three-piece slate. There are six models in the series.

# Wurlitzer Party Draws From 6 Northwest States

By PAUL ZAKARAS

PORTLAND — Northwest Sales Co., Seattle and Portland based Wurlitzer distributors, gave away five Pontiac Firebirds at the firm's annual "Wurlitzer Party" held at the Hilton Hotel Sunday, Oct. 15.

Operators from six states (Oregon, Washington, California, Idaho, Montana and Alaska) attended the event. In all, there were 175 persons at the fête which was hosted by Seattle's R. W. Pepple and Portland's Marshall McKee.

A total of 62 "draws" were eligible for the giveaway of the new autos. To qualify for one draw, an operator had to have purchased a new Wurlitzer Americana. Another draw was allowed for a second purchase of the phonograph, but a maximum of two draws was set for each operator.

## Winners

The five ecstatic winners were:

John Knox, Anchorage Amusement Co., Anchorage, Alaska; Happy Ross, Ross and Raw Enterprises, Astoria, Ore.; Walt Joiner, ABC Music, Crescent City, Calif.; Earl Brodnjak, Evergreen City Music, Everett, Wash., and John Boynton, Tru-

Tone Music, Seattle.

Various other prizes were claimed by lucky guests. Included among these was a pool table donated by the Fischer Manufacturing Co. which was won by Bernard Moel of C&B Music and Vending, Lewiston, Idaho.

The Wurlitzer Party has been an annual event for Northwest Sales for more than a decade. The setting of the festivities alternates yearly between Portland and Seattle. This year's activities opened with a cocktail party in the afternoon which was followed by the dinner and banquet in the Hilton's International Room.

Northwest Sales officials told Billboard that they were very pleased with the attendance (which included a total of ten operators and wives all the way from Alaska). "The turnout was somewhat larger than had been anticipated, especially considering the fact that hunting season is in full swing now," said Northwest's Buzz Hoyer.

"All in all, it was a very successful party," Hoyer added. "Everyone seemed very happy. And we from Northwest were certainly more than pleased."



BOOZ-BAROMETER PRODUCTION LINE at Northwestern Corp. in Morris, Ill. The firm, founded in 1908 when it introduced Yankee, a counter-top match winder, now has one of the hottest counter items in the coin machine industry. Here, several girls in the modern plant southwest of Chicago are shown working in a section of the assembly area.

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